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ABSTRACT

This guide for teachers is intended to establish a standard curriculum for teaching newspaper production in Louisiana high schools through two newspaper courses (Publications I and Publications II) structured as academically oriented electives to encourage the development of student minds and the production of strong scholastic newspapers. Following a foreword, acknowledgements, philosophy, introduction, and course description, the sections are as follows: (1) Publications I & II (Newspaper) Goals and Objectives; (2) Ethical and Legal Responsibilities; (3) Staffing a Publication; (4) Gathering and Reporting the News; (5) Specialized Writing; (6) Production; (7) Photojournalism; (8) Advertising; (9) Future Trends and Grading; (10) Appendix (with extensive appendixes containing information and numerous learning activities for each of the above categories); (11) Scholastic Press Association Addresses; (12) Glossary; and (13) a 13-page bibliography. (SR)

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STATE OF LOUISIANA
DEPARTMENT OF EDUCATION

PUBLICATIONS I & II
(Newspaper)
Curriculum Guide
Bulletin 1819

1989

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Wilmer S. Cody
State Superintendent

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STATE OF LOUISIANA

DEPARTMENT OF EDUCATION

PUBLICATIONS I AND II (NEWSPAPER)

CURRICULUM GUIDE

Bulletin 1819

Issued by
Office of Academic Programs

Wilmer S. Cody
Superintendent

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FOREWORD

Recognizing the educational and social significance of the school newspaper to students, parents, administrators, and the community, the State Board of Elementary and Secondary Education (SBESE) directed the Office of Academic Programs to develop a guide for teachers that would establish a standard curriculum for teaching newspaper production. Principal requirements of the SBESE are that the two newspaper courses be structured as academically-oriented electives and that the curriculum guides conform to existing guidelines. In accordance with established procedures, a writing team of Louisiana educators was selected to accomplish the task.

This publication was written by a team of knowledgeable teachers and newspaper advisers who have experienced many years of personal and professional satisfaction from working with high school students to produce exemplary school newspapers. It is the sincere hope of all educators involved with this project that this curriculum guide will become a valuable resource to teachers of the newspaper courses.

I would like to thank all of the teachers throughout the state who cooperated in this project to further upgrade the quality of education in Louisiana schools.

Wilmer S. Cody

ACKNOWLEDGMENTS

This publication represents the cooperative efforts of personnel in the Bureau of Secondary Education and the Bureau of Curriculum, Inservice, and Staff Development within the Office of Academic Programs, Louisiana Department of Education. Special recognition goes to Mrs. Cornelia B. Barnes and Mrs. Mari Ann Fowler who served as co-chairpersons in the development of this curriculum guide. Special commendation goes also to members of the writing team who worked diligently to make this publication a reality.

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PHILOSOPHY

In today's fast-paced world, it is essential that students learn to communicate effectively. One of the best ways for a high school student to develop communication skills is to participate in the production of a publication.

Student publications are a valid and integral part of the educational system. High school publications provide students with a hands-on learning laboratory which gives them the chance to use the knowledge and skills acquired in English, social studies, and other core areas of learning.

A high school newspaper has the responsibility to inform its audience of school events, activities, and issues and to entertain in a way that is both relevant and meaningful. In addition, it serves as a vehicle for students to express their opinions on issues which concern the school and community.

For academic credit to be earned by the student for work on the newspaper, several criteria, including stringent academic standards, must be met to ensure that the final product fulfills the recognized functions of a newspaper and reflects the work of students, not the adviser. Writing and organizational skills are immediately identifiable academic standards expected of those students who serve as newspaper staff members. The creative abilities of all staff members should be encouraged and utilized. Critical thinking and technical and evaluative skills share in the academic requirements to be fulfilled by the publication team.

The newspaper's audience extends beyond the student body to the faculty and staff, parents and community, merchants, future students, and even public officials. The product has the responsibility of reflecting the school's philosophy, programs, curriculum, and personality. It can and should be a powerful tool to influence public opinion in these areas.

A well-informed and well-trained newspaper staff appreciates and practices the guarantees of freedom of the press established by the First Amendment. This freedom carries responsibilities for the student journalist and affects what is included in the newspaper. All copies, photographs, and illustrations must conform to acceptable standards of good journalistic practices. A student who earns academic credit for production of the newspaper should know the laws which protect as well as punish him.

As a student publication, the newspaper is, and should be, the result of many hours of student study, effort, and work. The adviser should be just as hardworking, for it is through his/her efforts in teaching the principles which govern newspaper publication that students will be able to produce a quality newspaper.

INTRODUCTION

The curriculum guides for Publications I (Newspaper) and Publications II (Newspaper) have been organized to assist the novice adviser as well as to strengthen the work of the experienced adviser. Recognizing that individual differences account for the challenge of the newspaper, the writing committee has included a variety of activities which can be adapted to fit the individual needs of the adviser and students, regardless of the size of the staff or the school enrollment. Each activity does not have to be done to use the guides effectively. Advisers may wish to repeat some of the activities for practice and others for enrichment later in the school year. Advisers are encouraged to supplement the activities in the curriculum guides with material and activities which have proven successful in their classes. They are encouraged to share activities and knowledge with other advisers.

Each goal has been stated with measurable objectives. The activities are directed to one or more objectives with numbers added for guidance and reference. Activities in Publications I emphasize the training period of formative experiences of the students, while those in Publications II focus primarily upon the leadership skills and tasks of advanced students. Because of the nature of the two guides, both may be used simultaneously in the same classroom, depending upon the individual skills of the students and needs of the school. Students must successfully complete Publications I before enrolling in Publications II.

Advisers are encouraged to use the guides to stimulate creative thinking and to provide a forum for open and frank discussions of the newspaper. Means of evaluation for student work have been left to the discretion of the adviser; however, some suggested evaluation criteria can be found in the Appendix. Advisers are encouraged to develop skills assessment criteria and to select testing items from the text materials which follow the activities listed in the Publications II guide. The texts are supplemental materials and do not replace materials already existing in the many classrooms. However, use of the text material and activities in conjunction with textbooks and related materials will enable the adviser and staff to accomplish their intended goals to produce a newspaper. The forms may be photocopied for use by staff members and adviser. More extensive information about the subjects addressed in the text may be found in the glossary and comprehensive bibliography.

Advisers should not overlook the bibliography nor fail to continue to seek knowledge from workshops and programs available through many universities. Students will also gain from attending workshops during the summer or one-day fall conferences which recognize the value of scholastic journalism.

To derive maximum benefit from the Publications I and Publications II guides, the advisers must determine the purpose of the staff and subsequent responsibilities outlined to accomplish the task of producing the newspaper. Evaluation of students will be easier if the tasks do not cross over from one guide to the other, especially if the Publications II students are to be used in training and supervising first-year students. The guides provide a distinction between the two curricula which should be helpful for the adviser who seeks growth and development of students. After all, this is the purpose of the guides: to encourage the development of student minds and the production of strong scholastic newspapers.

COURSE DESCRIPTION

Publications I (Newspaper)

PUBLICATIONS I introduces the student to the fundamentals of journalistic procedures as they apply to newspaper production. Included are ethical and legal responsibilities, staff organization, reporting and news writing, specialized writing, production and design, photojournalism, and advertising. The student will receive one Carnegie unit of credit upon the successful completion of this one-year course.

Publications II (Newspaper) Prerequisite: Publications I (Newspaper)

PUBLICATIONS II refines the skills learned in Publication I. The student accepts the responsibility to supervise, design, plan, finance, and produce the newspaper. The student will receive one Carnegie unit of credit upon the successful completion of this one-year course.

PUBLICATIONS I (NEWSPAPER) GOALS AND OBJECTIVES

1. To examine the role and responsibility of staff members

   1.1 The student will practice cooperation with others in developing a product representative of the whole.
   1.2 The student will identify those tasks which must be accomplished to complete the newspaper project, including concept, reporting, design, production procedures, photography, and marketing.

2. To understand skills for financing the newspaper

   2.1 The student will determine financial obligations in production of the newspaper.
   2.2 The student will identify the cost factors involved with the production of the newspaper.
   2.3 The student will participate in a basic advertising campaign and a subscription sales campaign which will help finance the newspaper.
   2.4 The student will assist with the implementation of a financial plan, including pre-sales campaigns, actual transactions, and follow-up business procedures (e.g., receipts, billing, posting of records, and distribution).

3. To utilize materials, equipment, production tools, and terms

   3.1 The student will examine the materials and tools involved in the production of a newspaper.
   3.2 The student will demonstrate proficiency in the identification and use of materials, tools, equipment, and terms.

4. To understand the philosophy of the newspaper and the policies that govern its publication

   4.1 The student will understand the rights and responsibilities consistent with the First Amendment and court decisions.
   4.2 The student will demonstrate an understanding of the code of ethics that has been developed for the publication.
   4.3 The student will identify the role of the individual sections of the newspaper.
   4.4 The student will develop model guidelines for the student newspaper that will reflect school policies and journalism standards and the handling of educational content.

5. To learn and practice the techniques of information gathering

    5.1 The student will define information-gathering techniques (i.e., research, interviewing, and observation)
    5.2 The student will recognize the importance of and establish guidelines for interviewing as a major source of information gathering.
    5.3 The student will utilize information-gathering techniques to answer the 5W's and H (Who, What, When, Where, Why, How).

6. To identify, master, and practice the skills necessary for reporting and writing for the newspaper

    6.1 The student will identify basic elements utilized in reporting, including copy and photographs.
    6.2 The student will identify the three basic types of copy including stories, headlines, and cutlines.
    6.3 The student will recognize the importance of stories as the major contributor to the communication process in the newspaper.
    6.4 The student will differentiate between news, features, personality profiles, editorial/opinion, and sports stories, learning the specific requirements of each.
    6.5 The student will incorporate interview material into copy.
    6.6 The student will recognize and demonstrate effective use of meaningful direct quotes, partial quotes, paraphrasing, and effective background information.
    6.7 The student will demonstrate the quote-transition formula of writing.
    6.8 The student will identify the types of leads according to both structure and content and will be able to choose a lead appropriate to content.
    6.9 The student will develop editing and proofreading skills for copy enhancement and preparation for production.

7. To learn and practice the techniques of headline composition

    7.1 The student will utilize various headline styles.
    7.2 The student will identify the function of a headline as conveying the main idea of a story.
    7.3 The student will write a headline for each article.
    7.4 The student will demonstrate proficiency in writing and counting headlines to fit allotted space.
    7.5 The student will learn editing skills for headlines in preparation for production.

8. To organize and compose cutlines

   8.1 The student will recognize the importance of a cutline for each photograph in the newspaper.
   8.2 The student will identify the elements of a cutline.
   8.3 The student will learn information-gathering techniques to write cutlines.
   8.4 The student will write a cutline which relates specific details for each photograph.

9. To plan and prepare for photographs

   9.1 The student will plan photographic coverage for an event.
   9.2 The student will select photographs with the most storytelling value.
   9.3 The student will use photographs to enhance the story.
   9.4 The student will demonstrate photo-editing skills including cropping and proportioning procedures.
   9.5 The student will plan a photographic essay including photographs, cutlines, story idea, and headline.

10. To understand photographic techniques

   10.1 The student will demonstrate camera handling and shooting procedures.
   10.2 The student will demonstrate knowledge of focus, contrast and composition guidelines in order to produce acceptable quality prints.
   10.3 The student will practice basic darkroom procedures.
   10.4 The student will design a photo essay.

11. To understand the elements of design and construct layouts using the elements and equipment

   11.1 The student will identify the elements of page design.
   11.2 The student will construct layouts using basic essentials of effective design.

12. To introduce the student to word processing skills

   12.1 The student will demonstrate proficiency in operating word-processing equipment (e.g. typewriters, computers, printers, etc.).

PUBLICATIONS II (NEWSPAPER) GOALS AND OBJECTIVES

1. To demonstrate the role and responsibilities of staff leadership

    1.1 The student will learn organizational skills to assist in assignments of staff duties.
    1.2 The student will work with the staff and adviser to determine editorial policy which defines purpose, concept and audience of the newspaper.
    1.3 The student will train, supervise and assist staff members in accomplishing their responsibilities.
    1.4 The student will create for the approval of the teacher a written account of leadership activities.
    1.5 The student will work with the staff and adviser to develop a written code of ethics for the publication.
    1.6 The student will work with the staff and adviser to revise the publication policy guidelines and the publication staff manual.

2. To develop and implement a marketing strategy for financing the newspaper

    2.1 The student will analyze anticipated income and expenses.
    2.2 The student will prepare a budget and determine costs in meeting the budget.
    2.3 The student will plan a basic advertising campaign which will contribute to the financial success of the newspaper.
    2.4 The student will learn the importance of advertising as it relates to the implementation of the marketing plan.
    2.5 The student will modify the budget in accordance with revenues and expenses.

3. To utilize materials and production tools

    3.1 The student will train, supervise and assist staff members in the use of materials and production tools.
    3.2 The student will demonstrate knowledge of using materials and tools by developing various sections of the newspaper.

4. To identify, show proficiency in and practice the skills necessary to provide complete coverage of the activities, events, issues and individuals associated with school

    4.1 The student will discover the importance of a systematic approach to campus coverage through the development of the beat system.
    4.2 The student will plan a beat system including all areas of coverage as well as guidelines for actual incorporation of the system.
    4.3 The student will identify the five basic types of coverage and will be able to evaluate material to decide which type of story best presents that content. Specific guidelines of news, feature, personality profile, editorial/opinion and sports stories will establish the criteria for evaluation.

5. To improve writing style and refine information-gathering techniques

    5.1 The student will demonstrate proficiency in news, feature, editorial/opinion, sports, personality profile, and in-depth writing.
    5.2 The student will demonstrate proficiency in attribution and use of direct quotations, partial quotations, paraphrased materials and appropriate background research.
    5.3 The student will revise and rewrite copy to ensure factual and grammatical accuracy and to strengthen style and organization.

6. To edit all copy, cutlines and headlines for adherence to style guide

    6.1 The student will develop or update a style guide.
    6.2 The student will use copyediting symbols to ensure consistency with the style guide.
    6.3 The student will edit copy to avoid the following: improper use of copyrighted material, libelous material, invasion of privacy or malicious attacks on an individual or group.

7. To identify, master and practice the skills necessary in planning and producing photographs and artwork for the newspaper

   7.1 The student will master the basic camera handling and shooting procedures in order to take photographs when necessary.
   7.2 The student will understand focus, contrast and composition guidelines in order to produce acceptable quality prints.
   7.3 The student will master photo editing skills including cropping and proportioning.
   7.4 The student will identify those ways in which artwork and photographs can be incorporated into the newspaper both as illustrations as well as stories in themselves.

8. To assign, schedule and supervise photographic activities

   8.1 The student will recognize the importance of planning a systematic approach to artwork and photographic coverage.
   8.2 The student will catalog and file negatives, photographs and contact sheets.
   8.3 The student will maintain an inventory of supplies and equipment.
   8.4 The student will ensure that equipment remains in working order.

9. To identify, master and practice the skills necessary to determine design and produce a format for the newspaper

   9.1 The student will explore the possible formats for the newspaper including broadsheet, tabloid, and mini-tabloid.

10. To identify, master and practice the skills necessary for writing and designing headlines for the newspaper

    10.1 The student will identify the function and format of headlines including both writing and design skills.
    10.2 The student will identify the basic ways in which headlines can be written and presented.
    10.3 The student will master writing and counting headlines which will fit the basic patterns and allotted space.
    10.4 The student will master the editing and proofreading skills for headline enhancement and preparation for submission to the typesetter.

11. To identify, master and practice the skills necessary in designing the newspaper

    11.1 The student will master the basic essentials of effective design including consistent external and internal margins, columnar considerations, center of visual impact, and the incorporation of all the primary elements including headlines, copy, photographs/artwork, and cutlines.
    11.2 The student will recognize the importance of attractive presentation of material.
    11.3 The student will recognize the role of graphic enhancement and will master the techniques which can be used to unify or separate content.

12. To identify, master and practice the skills necessary for preparing the newspaper for the printer

    12.1 The student will master the terminology necessary to communicate effectively with the typesetter and the printer.
    12.2 The student will identify and master the use of work materials provided by the printer for use in the production of the newspaper.

PUBLICATIONS I (NEWSPAPER) GOALS AND OBJECTIVES

1. To examine the roles and responsibilities of staff members

				ACTIVITIES
1.1	The student will practice cooperation with others in developing a product representative of the whole.	1.1	A.	Examine a variety of newspapers and list the sections in each.
			B.	Compare the organization of these publications and write a paper discussing similarities and differences.
			C.	Select and critique a newspaper from a source outside the school.
1.2	The student will identify those tasks which must be accomplished to complete the newspaper project, including concept, reporting, design, production procedures, photography, and marketing.	1.2	A.	List the tasks which must be completed to produce the school newspaper.
			B.	Create a flow chart that illustrates tasks above.
			C.	Evaluate individual abilities against the needs of producing the newspaper.

2. To understand skills for financing the newspaper

2.1	The student will determine financial obligations in production of the newspaper.	2.1		Examine cost factors in producing a school newspaper.
2.2	The student will identify the cost factors involved with the production of the newspaper.	2.1, 2.2		Given a specific amount of money for newspaper production, plan a budget for at least three issues.
2.3	The student will participate in a basic advertising campaign and a subscription sales campaign which will help finance the newspaper.	2.3	A.	Conduct a survey of spending habits of the student and faculty and write a report for presentation to the class.
			B.	From the survey results, develop a marketing and advertising campaign.

2.4	The student will assist with the implementation of a financial plan, including pre-sales campaigns, actual transactions, and follow-up business procedures (e.g., receipts, billing, posting of records, and distribution).	2.4. A.	Plan sound business procedures for financing the newspaper.
		B.	Identify elements of a sales kit for ad salesmen.
		C.	Prepare a list of advertising prospects.
		D.	Fill out an ad contract from given information.
		E.	Design a sample ad.
		F.	Identify parts of an ad.
		G.	Keep accurate records of ad sales.

3. To utilize materials, equipment, production tools, and terms

3.1	The student will examine the materials and tools involved in the production of a newspaper.	3.1, 3.2 A.	Identify production tools and materials and demonstrate their uses.
3.2	The student will demonstrate proficiency in the identification and use of materials, tools, equipment, and terms.	B.	Apply terms used in newspaper production. (See Glossary)

4. To understand the philosophy of the newspaper and the policies that govern its publication

4.1	The student will understand the rights and responsibilities consistent with the First Amendment and court decisions.	4.1 A.	Locate a published account of a libel case using *Reader's Guide to Periodical Literature*. Prepare a report of the facts to present to class.
		B.	Find examples of court cases involving celebrities or other famous people that have resulted from invasion of privacy or libel.
		C.	List the rights and responsibilities of a high school reporter as they relate to ethical reporting.

4.2	The student will demonstrate an understanding of the code of ethics that has been developed for the publication.	4.2	A.	Read the code of ethics of your school paper and compare it to First Amendment standards and recent court decisions.
			B.	Create a set of broad guidelines that you feel would be suitable for high school newspaper, including its purpose, goals and code of ethics. Compare your list with existing guidelines adopted by your publication.
4.3	The student will identify the role of the individual sections of the newspaper	4.3	A.	Analyze at least three previous issues of your high school paper, listing types of stories that appear in each section and approximate percentage of news hole devoted to each type of story and section.
			B.	List 10 news stories on tonight's national and local news and predict in which sections of tomorrow's newspaper they will appear.
4.4	The student will develop model guidelines for the student newspaper that will reflect school policies and journalism standards and the handling of educational content.	4.4		See Appendix, pp. 99.

5. To learn and practice the techniques of information gathering

5.1	The student will define information-gathering techniques (i.e., research, interviewing, and observation).	5.1	A.	From a magazine or newspaper interview in story form, indicate information which came from research, questions, and observation.

			B.	Observe a teacher or student in one of your classes. Take no notes. Write a paragraph about that person's activities from your observations.
			C.	From a magazine or newspaper interview in story form, write questions the reporter may have asked when conducting the interview.
5.2	The student will recognize the importance of interviewing as a major source of information gathering.	5.2	A.	Make a list of steps that must be taken in preparation for an interview.
			B.	Role play the interviewing exercise with a classmate.
			C.	Prepare questions and conduct an interview in person with someone other than a student.
5.3.	The student will utilize information-gathering techniques to answer the 5 W's and H (Who, What, When Where, Why, and How).	5.3	A.	List sources in your school or public library that could be used to supplement information you may be able to find on any given subject.

6. To identify, master, and practice the skills necessary for reporting and writing for the newspaper

6.1	The student will identify basic elements utilized in reporting.	6.1	A.	Use the business section of a telephone book to identify possible story ideas.
			B.	Analyze a story from the front page of a professional paper for timeliness, proximity, significance, conflict, prominence, and human interest.
			C.	Choose story from a local newspaper and tell in one paragraph what elements that story has.

			D.	From a series of given facts, emphasize priority in the use of those facts.
			E.	Construct a lead emphasizing the most important fact.
6.2	The student will identify the three basic types of copy including stories, headlines and cutlines.	6.2		Clip, mount, and identify examples of copy, headlines and cutlines from current publications.
6.3	The student will recognize the importance of stories as the major contributor to the communication process in the newspaper.	6.3	A.	Measure the number of column inches devoted to copy, photography, art and advertising from at least three prior issues of your school paper. Calculate the percentage of total space devoted to each.
			B.	Do the same for three issues of your local paper.
			C.	Compare percentages between your paper and the professional paper.
6.4	The student will differentiate between news, features, personality profiles, editorial/opinion, and sports stories, learning the specific requirements of each.	6.4	A.	Clip three examples of each type of story and evaluate each as to specific requirements met. List similarities and differences.
6.5	The student will incorporate interview material into copy.	6.5	A.	Clip a story from a daily newspaper. Underline factual material with a red pen. Underline opinions that have been quoted or summarized with a blue pen.
			B.	Clip a story from a daily paper. Underline direct quotes with a red pen and indirect quotes with a

				blue pen. Highlight background information that could only have been obtained by interview. In another color, highlight background information obtained from other sources.
			C.	Construct questions the reporter could have used to gather this information.
6.6	The student will recognize and demonstrate effective use of meaningful direct quotes, partial quotes, paraphrasing, and effective background information.	6.6	A.	From a given direct quote, write an indirect quote, partial quote, paraphrase, and sentence of background material.
			B.	Discuss which of the above would be the most effective use of the material in your story.
6.7	The student will demonstrate the quote-transition formula of writing.	6.7		Given a lengthy quotation or series of quoted sentences, write a story that uses a combination of direct, partial and indirect quotes. Use appropriate transitions between paragraphs and make sure each quote has a lead-in sentence.
6.8	The student will identify the types of leads according to both structure and content and will be able to choose a lead appropriate to content.	6.8	A.	In a daily newspaper, find three to five examples of each of the following types of leads: summary, narrative, descriptive quotation, striking statement, question, contrast and comparison, direct address, allusion, and blend.
			B.	Given a particular set of facts, write at least three leads demonstrating different techniques listed above.

6.9	The student will develop editing and proofreading skills for copy enhancement and preparation for production.	6.9	A.	Correct typed copy using copy-editing symbols. (See Appendix.)

7. To learn and practice the techniques of headline composition

7.1	The student will utilize various headline styles.	7.1		Clip and mount five to seven headline styles from contemporary publications.
7.2	The student will identify the function of a headline conveying the main idea of a story.	7.2		Rewrite a series of faulty headlines provided by the teacher.
7.3	The student will write a headline for each article.	7.3		Write headlines using subject and active voice verb for given copy.
7.4	The student will demonstrate proficiency in writing and counting headlines to fit allotted space.	7.4, 7.5	A.	Write a series of assigned headlines that conform to your school newspaper's headline schedule.
7.5	The student will learn editing skills for headlines in preparation for production.		B.	Rewrite five headlines from the latest issue of your paper or an exchange paper. Make each headline one column narrower and then one column wider than it originally appeared.

8. To organize and compose cutlines

8.1	The student will recognize the importance of a cutline for each photograph in the newspaper.	8.1		Clip and mount a variety of cutline styles.
8.2	The student will identify the elements of a cutline.	8.2		Write a cutline for a given photograph that includes answers to 5 W's and H.
8.3	The student will learn information-gathering techniques to write cutlines.	8.3	A.	For a given photograph, gather information not evident in the photo and write a cutline.

		B.	Find five photos without cutlines and prepare a suitable cutline for each. Be sure each cutline is written as a news lead with an initial focus on key thought.
8.4	The student will write a cutline which relates specific details for each photograph.	8.4	Clip five photos with one-sentence cutlines. Expand cutlines to two or more sentences to tell the full story.
9.	To plan and prepare for photographs		
9.1	The student will plan photographic coverage for an event.	9.1	Given a subject or news story, list eight to ten photo ideas.
9.2	The student will select photographs with the most storytelling value.	9.2	From a proof sheet, select the best photograph to illustrate a given story.
9.3	The student will use photographs to enhance the story.	9.3	Select five news stories that are not accompanied by photos. For each story describe at least one suitable photo. List elements the photos should have included.
9.4	The student will demonstrate photo-editing skills including cropping and proportioning procedures.	9.4	From professional newspapers and news magazines, find at least five photos that you can improve by cropping. Indicate your crop marks and explain how your cropping improves photo composition.
9.5	The student will plan a photographic essay including photographs, cutlines, story idea, and headline.	9.5	Select a topic for a photo essay. Briefly describe the content of photos; compose headlines, cutlines, and one paragraph of body text.

10. To understand photographic techniques

10.1 The student will demonstrate camera handling and shooting procedures.	10.1	A.	Load film in a camera and adjust the ASA setting to conform to the speed of the film.
		B.	Rewind the film and remove it from the camera.
		C.	Hold a camera properly and operate its controls.
10.2 The student will demonstrate knowledge of focus, contrast and composition guidelines in order to produce acceptable quality prints.	10.2	A.	Shoot two pictures using flash, two using indoor available light and two using outdoor available light.
		B.	Shoot the same scene three times at varying apertures to demonstrate depth of field.
		C.	Shoot two action shots, one using a fast shutter speed and the other using a slow shutter speed and the panning technique.
		D.	Apply the rule of thirds in through-the-lens composition for four candid pictures.
10.3 The student will practice basic darkroom procedures.	10.3	A.	Change film from a cartridge to a developing tank reel.
		B.	Process a role of black and white film.
		C.	Make and catalog a contact sheet.
		D.	Select one negative and make various sized photos.
10.4 The student will design a photo essay.	10.4		Complete the photo essay planned in 9.5

11. To understand the elements of design and construct layouts using the elements and equipment

11.1	The student will identify the elements of page design.	11.1		Choose a newspaper page that incorporates at least five elements of page design. Label the elements.
11.2	The student will construct layouts using basic essentials of effective design.	11.2	A.	Create a miniature one-two- page dummy spread with the emphasis on appearance.
			B.	Redesign the front page of your newspaper using vertical, horizontal, and modular design.
			C.	Take two facing pages from a recent newspaper that do not seem to have been designed with each other in mind. Redesign these pages to visually complement each other.
			D.	Study the use of boxes and rules in newspaper and magazines. Suggest visual improvements in your own school paper.

12. To introduce the student to word processing skills

12.1	The student will demonstrate proficiency in operating word-processing equipment (e.g. typewriters, computers, printers, etc.).	12.1	Produce a finished article using word-processing equipment available in your newsroom.

PUBLICATIONS II (NEWSPAPER) GOALS AND OBJECTIVES

1. To demonstrate the role and responsibilities of staff leadership

				ACTIVITIES
1.1	The student will learn organization skills to assist in assignments of staff duties.	1.1		Construct an organizational chart showing job descriptions of staff members.
1.2	The student will work with the staff and adviser to determine editorial policy which defines purpose, concept and audience of the paper.	1.2		Review and update editorial policy statements for your school newspaper.
1.3	The student will train, supervise and assist staff members in accomplishing their responsibilities.	1.3	A.	Conduct mini-workshops for incoming staff members.
			B.	Supervise and assist new staff members in assigned work.
1.4	The student will create for the approval of the teacher a written account of leadership activities.	1.4		Maintain a daily log of activities related to newspaper production.
1.5	The student will work with the staff and adviser to develop a written code of ethics for the publication.	1.5		Review and update your published code of ethics.
1.6	The student will work with the staff and adviser to revise the publication policy guidelines and the publication staff manual.	1.6		Review and update the publication policy quidelines and the publication staff manual.

2. To develop and implement a marketing strategy for financing the newspaper

2.1	The student will analyze anticipated income and expenses.	2.1	A.	Analyze and project expenses using budget records from the previous year.

			B.	Prepare a marketing survey for your school. (See Appendix.)
2.2	The student will prepare budget and determine costs in meeting the budget.	2.2	A.	Prepare a budget reflect a ing anticipated income and expenses.
			B.	Prepare a demographic study of your school and its relation to the community.
2.3	The student will plan a basic advertising campaign which will contribute to the financial success of the newspaper.	2.3	A.	List 10 potential businesses you could approach to sell ads.
			B.	Choose one business and prepare a sample ad.
			C.	Approach the merchant you chose to sell your ad. Follow ad-selling rules.
2.4	The student will learn the importance of advertising as it relates to the implementation of the marketing plan.	2.4		Adjust activities to individual publication plan.
2.5	The student will modify the budget in accordance with the revenues and expenses.	2.5	A.	Compare projected costs to projected income for the year. Revise your budget.
			B.	Keep accurate records of all income and expenditures.

3. To utilize materials and production tools

3.1	The student will train, supervise and assist staff members in the use of materials and production tools.	3.1	Conduct mini-workshops identifying and demonstrating the use of materials and production tools.

3.2	The student will demonstrate knowledge of using materials and tools by developing various sections of the newspaper.	3.2	Design and paste up an assigned page.

4. To identify, show proficiency in and practice the skills necessary to provide complete coverage of the activities, events, issues, and individuals associated with school

4.1	The student will discover the importance of a systematic approach to campus coverage through the development of the beat system.	4.1	Develop and implement a beat system.
4.2	The student will plan a beat system including all areas of coverage as well as guidelines for actual incorporation of the system.	4.2	Assign each incoming staff member to a beat.
4.3	The student will identify the four basic types of coverage and will be able to evaluate material to decide which type of story best presents that content. Specific guidelines of news, feature, editorial/opinion and sports stories will establish the criteria for evaluation.	4.3	A. List at least five story ideas for each of the five basic types of stories. B. Write at least one story for each of the five basic types of coverage.

5. To improve writing style and refine information-gathering techniques

5.1	The student will demonstrate proficiency in editorial/opinion, sports, personality profile, and in-depth writing.	5.1	A. Edit and evaluate assigned stories coming from beat news, features, reporters. Suggest improvements. B. Rewrite one of your own stories that another student has critiqued.

5.2	The student will demonstrate proficiency in attribution and use of direct quotations, partial quotations, paraphrased materials and appropriate background research.	5.2	Incorporate attribution and use of direct quotations, partial quotations, paraphrased materials, and appropriate background research into a story for publication.
5.3	The student will revise and rewrite copy to ensure factual and grammatical accuracy and to strengthen style and organization.	5.3	Revise and rewrite copy to conform to your newspaper's style and organization.

6. To edit all copy, cutlines and headlines for adherence to style guide

6.1	The student will develop or update a style guide.	6.1	Develop or update a style guide for the beginning staff. Use current examples.
6.2	The student will use copy-editing symbols to ensure consistency with the style guide.	6.2	Edit a story from the Publication I staff using copy-editing symbols.
6.3	The student will edit copy to avoid the following: improper use of copyrighted material, invasion of privacy or malicious attacks on an individual or group.	6.3 A.	Edit copy to eliminate the use of libelous, copyrighted, or malicious material or that which invades a person's privacy.
		B.	Rewrite edited copy.

7. To identify, master and practice the skills necessary in planning and producing photographs and artwork for the newspaper

7.1	The student will identify those ways in which artwork and photographs can be incorporated into the newspaper both as illustrations as well as stories in themselves.	7.1, 7.2	Load film in the camera, shoot assigned shots, develop the film, print a contact sheet, choose the most newsworthy photos, and make prints.

7.2	The student will master the basic camera handling and shooting procedures in order to take photographs when necessary.			
7.3	The student will understand focus, contrast and composition guidelines in order to produce acceptable quality prints.	7.3	A.	Examine photos provided by your teacher. Select those which are technically or editorially inappropriate. Explain your choices.
			B.	Crop photos for publication.
7.4	The student will master photo editing skills including cropping and proportioning.	7.4		Scale photographs for best story-telling value and impact quality.

8. To assign, schedule and supervise photographic activities

8.1	The student will recognize the importance of planning a systematic approach to artwork and photographic coverage.	8.1	A.	Plan photo coverage, including schedule, size, shape, location, and people.
			B.	Supervise darkroom procedures.
8.2	The student will catalog and file negatives, photographs and contact sheets.	8.2		Maintain an accurate, up-to-date file of negatives and contact sheets.
8.3	The student will maintain an inventory of supplies and equipment.	8.3, 8.4		Inventory equipment and photographic supplies.
8.4	The student will ensure that equipment remains in working order.			

9. To identify, master and practice the skills necessary to determine, design and produce a format for the newspaper

9.1	The student will explore the possible formats for the newspaper including broadsheet, tabloid, and mini-tabloid.	9.1	A.	Gather at least three examples of each format.
			B.	Compare and contrast elements of each format.

	C.	Pick one publication and redesign each page.
	D.	Design standing elements for this year's publication.

10. To identify, master and practice the skills necessary for writing and designing headlines for the newspaper

10.1	The student will identify the function and format of headlines including both writing and design skills.	10.1		Select 10 sample headlines from daily newspapers that demonstrate one- two-, three-, and four-column makeup.
10.2	The student will identify the five basic ways in which headlines can be written and presented.	10.2		Select five basic ways newspaper and magazine headlines can be written and presented. Compare these techniques and explain how they can be used to enhance your paper.
10.3	The student will master writing and counting headlines which will fit the five basic patterns and allotted space.	10.3		Assign and write headlines for one section or page of an upcoming edition of your paper. Use a variety of headline techniques.
10.4	The student will master the editing and proofreading skills for headline enhancement and preparation for submission to the typesetter.	10.4	A.	Edit and proofread headlines written by other students.
			B.	Mark headlines for submission to typesetter.

11. To identify, master and practice the skills necessary in designing the newspaper

11.1	The student will recognize the importance of presenting material in a logical physical appearance so that the reader can logically consider each element with regards to importance.	11.1, 11.2	A.	Critique the layout page by page of a recent issue of your city newspaper. Suggest improvements.
			B.	Redesign the editorial and op-ed pages of your paper.

11.2	The student will master the basic essentials of effective design including consistent external and internal margins, columnar considerations, center of visual impact, and the incorporation of all the primary elements, including headlines, copy, photographs/artwork, and cutlines.	C. Find examples of balanced, focused, and descending order layout on inside pages of daily or weekly newspapers. Choose two of each to bring to class. D. Discuss the examples above and decide which types of layout are most applicable to your publication. E. Redesign your inside pages.
11.3	The student will recognize the role of graphic ennancement and will master the techniques which can be used to unify or separate content.	11.3 Research and apply graphics in the total design concept for your paper.

12. To identify, master and practice the skills necessary for preparing the newspaper for the printer

12.1	The student will master the terminology necessary to communicate effectively with the typesetter and printer.	12.1, 12.2 Prepare a final copy for submission to typesetter and paste up for submission to the printer.
12.2	The student will identify and master the use of work materials provided by the printer for use in the production of the newspaper.	

ETHICAL AND LEGAL RESPONSIBILITIES

GETTING STARTED

Hurdle number one for any teacher (adviser) of a student newspaper course is simply getting started on a positive note. Whether the teacher has moved from another school to a new position or is a new inexperienced teacher who assumed the role of adviser of a student publication, both will encounter situations in the school which need attention.

The assumption must always be made that the teacher has definite goals and objectives about the student newspaper. These may not be clearly defined for a new adviser, but they should be understood by an experienced teacher. The secret to success often lies in the relationship developed between the teacher and the school administrator. The result of that relationship will often spell success or mediocrity for the student newspaper. Relationships among administrators, teachers and other members of the faculty can also mean the difference between a pleasant experience or a painful academic year.

The adviser of the student newspaper is the liaison between the publication staff and the administrator. The teacher should not expect praise for a job well-done; instead, criticism will ensue if deadlines are missed and stories are ignored or misquotes appear unexpectedly in the newspaper.

The adviser and administrator must establish a relationship that will spell success for the student newspaper. Both should expect and demand success. Both will be reflected in the achievements of the students. The community should point with pride to the success of the student journalists. The students' successes will encourage the teacher to continue to grow as an educator.

Bridges of understanding must be built between the teacher and administrator. The administrator is a newsmaker and can certainly become the news editor's major source of news. Principals should be alerted to ways in which their support can assist the teacher in making the newspaper the community's source of pride. Community pride goes hand-in-hand with community support and recognition of the student journalist.

The adviser has to decide what role he will play during the year. Some teachers assume the role of a passive bystander. They assume the publication should have little input from them, since the newspaper is a student publication. This type of adviser is available to answer questions or to wrestle with problems too complex for the staff to handle. This approach works fine if the staff is well-trained, alert, and knowledgeable of journalistic principles. But since few staffs have this capability, the adviser must be alert to a different role.

Some advisers are dictatorial and assume the role of editor, writer and proofreader. Under these conditions the students are merely bystanders and will not learn their respective responsibilities as student journalists.

The most desirable role for the adviser of the student newspaper is to be an adviser. This does not suggest that the teacher's responsibilities are different from any other classroom teacher's. What is suggested is that the adviser work to improve the journalistic qualities of the students, work to reward human relationships and build a more productive student journalist who has ability and understands responsibility.

The active adviser works closely with students, instills in each student respect for journalistic principles, and helps the students explore the potential for development, sources of information, approaches to construction and quality writing. An adviser will work with photographers, ad salesmen, or layout editors to generate a variety of ideas, help them work through rough spots, and critique what the students have done. As Robert Button wrote, "such an adviser may frequently push a particular point of view because it is journalistically sound or even play the devil's advocate, pushing a position or idea that he does not really support, simply to challenge the staff's thinking and to make sure students have considered all options before making the decision."

The successful adviser is a teacher who teaches the students the rules of journalism, who teaches how the rules are applied and how they will not work, and, more importantly, who teaches the students to understand what the rules of journalism are designed to achieve. The adviser gives advice but permits students to make decisions once the students know the rules and can apply them successfully.

The final outcome of such efforts is for the adviser and students to reach the point of making sound decisions based on journalistic knowledge. Discussions should be conducted with an open mind and with respect for the judgment of others. Each party not only knows what the others think, but also understands why they think that way.

This is one part of the battle toward success, teaching the students to rise higher than they expected and to achieve goals they did not believe within their grasps. However, it is equally important that the adviser educate the principal on several items which will foster success on a different level.

The adviser has an obligation to share concerns with the principal, thus creating a positive, friendly atmosphere where both the adviser and principal know what is expected of each other.
The adviser should discuss several factors with the principal:

1. The adviser should make certain that the principal is fully aware of how the newspaper operates, everything from the sale of ads to the production schedule to the delivery of the newspaper. The principal should respect the role the adviser will play in the production and accomplishments of the student reporters.

2. The adviser should explain how the newspaper program will be operated. If the adviser is new to the role, this is especially important, for the principal needs to know about operations if he is to support the program. The adviser should explain his beliefs about journalism, freedom of the press, the media and the objectives of the student newspaper. If the adviser assumes that the principal understands the newspaper program's operation, unnecessary problems could occur.

3. The principal should know the extent of the adviser's involvement in the production of the newspaper. Some advisers try to be editor, reporter, and photographer. Other advisers see themselves only as teachers and remain free of the daily or weekly routine. They give this responsibility to the students. The adviser should clarify the role as it will be played out during the year, thus relieving the principal of any misunderstandings.

4. The principal's role in supporting the program should be clarified once the adviser's role has been defined. He will know what role is expected of him: supporter, fund-raiser, defender, colleague or whatever.

5. Publication policies should be discussed with the administrator. Explanation should be given as to the role of the publication board, if there is one. The principal should understand the educational value of the newspaper and its potential influence and benefit to the school and community. The emphasis should be on training staffers in all production skills, writing, and editing as well as teaching them to become better consumers of the media.

6. It is appropriate for the principal to visit the classroom or publication area from time to time. Such visits further relationships among the students, adviser, and principal.

7. Discussions should be held regarding the ways the financial obligations will be met. Delinquent bills and outstanding accounts should not be a surprise to the principal or the adviser. It is important that both the parties know how financial obligations will be met.

8. The adviser should clarify for the administrator that the adviser's role involves teaching students to minimize and correct mistakes that invariably occur in the learning process. The adviser should make clear that his responsibilities for teaching are not different from those of the music teacher or coach. The principal usually does not suggest ways for them to run their programs or classrooms.

The purpose for the above suggestions is to make sure the adviser establishes mutual trust with the administrator. This professional approach to the teaching of journalism and the student newspaper is necessary and helpful. To expect success without trying these procedures may create a situation which will not prove successful to either party and end up making students dislike what should be a most challenging experience.

The student newspaper has an important role to play in the school and community life of the school with all of its myriad personalities and purposes. The student newspaper has certain rights, similar to those of the professional press. The adviser should become acquainted with these rights, which will be discussed in a few paragraphs. Two rather comprehensive books on the legal rights of the student newspaper are Manual for Student Expression: The First Amendment Rights of the High School Press available from the Student Press Law Center, Room 1112, 1750 Pennsylvania Avenue, NW, Washington, D.C. 20006 and Robert Trager's Student Press Rights available from the Journalism Education Association.

LEGAL RESPONSIBILITIES

The First Amendment to the Constitution of the United States guarantees all citizens, including high school students, the right to express themselves on topics of their choice free from official interference.

Student press rights sometimes involve complex problems; therefore, the student newspaper staff should organize its thoughts and purposes around a publication guide or manual which explains its goals and objectives. Each year these goals and objectives should be updated to reflect the changing community climate and growing knowledge of the newspaper staff.

The First Amendment operates to ensure individuals the right to express their views on topics of their choosing. The freedom of expression enjoyed by all citizens is a basic guarantee of our constitutional system and a hallmark of our democratic tradition. A system which permits and encourages a free and open debate of information is a "marketplace of ideas," but one that requires the citizens who enjoy this privilege to be fully informed.

The United States Supreme Court, in the landmark 1969 decision Tinker v. Des Moines, decided that students do not "shed their constitutional rights to freedom of speech or expression at the schoolhouse gate." The Tinker case firmly established that the First Amendment applies to students. "...In the absence of a specific showing of constitutionally valid reasons to regulate their speech, students are entitled to freedom of expression of their views."

The rights of free expression enjoyed by students may only be curtailed by school officials when student expression causes substantial disruption of or material interference with, school activity, is legally obscene, or is legally defamatory. Importantly, the initial burden is always on administrators to document valid reasons to justify interference with student expression.

One important aspect of student expression is that student audiences have the First Amendment right to receive information. The student press is obligated to inform its readership on relevant topics. The First Amendment guarantees unfettered communication between writers and readers. Censorship of a student newspaper causes an interruption of the free flow of information to student audiences. The student audience is harmed by censorship just as much as the censored individual.

Some distinction is made between the protection of the students in a private school and those of a student in a public school. Courts have considered private school as private businesses. This permits administrators in such schools to act in a singularly arbitrary way. Courts have permitted public school officials some discretion but not the freedom and power of private publishers. Because school-age youth lack knowledge and experience, they need adult guidance, courts have ruled. Students and their media are therefore more easily suppressed than the professional press. The courts have issued various opinions which clarify guidelines important to student journalists.

A public school can establish reasonable rules concerning the time, place, and manner of distribution of the school newspaper on school grounds but cannot control distribution off-campus. To control or refuse distribution, at least one of the following three questions must be answered in the affirmative:

1. Is it obscene? Censorship usually occurs when language is considered distasteful. The courts have not ruled clearly as to what is obscene. Expression which is legally obscene is not protected by the First Amendment and therefore, is subject to restriction. Expression is obscene when it describes or depicts explicit sexual conduct and, taken as a whole, the work in which the sexual conduct is depicted lacks serious literary, artistic, or scientific value.

2. Is it libelous? Unlike professionals, student journalists may have libelous copy censored. Because libelous copy may be restrained, material that is not defamatory but is embarrassing sometimes is censored in the name of libel. The student media must use the same defenses available to professionals. The defense in a libelous situation is truth, fair comment or qualified privilege. Student journalists are safe if they rely on common sense and the basic libel defenses.

3. Will the material disrupt the educational process? As stated earlier, there are guidelines for administrators to use when concerned about the work of high school journalists. The courts have specified what must occur before censoring material or using prior restraint.

Any prior review process must clearly and precisely identify material that may constitutionally be prohibited, identify to whom material must be submitted, indicate a reasonable time within which a decision will be made and provide an appeals process.

Another major concern for student journalists is to avoid trespassing or violating a person's property rights to get a story. Students must have written permission to use a person's name, photo, or likeness in an advertisement--just as professionals must. Copyrighted material cannot be reproduced without written permission.

Similar expectations of the student press apply when conducting or presenting advertisements. High school editors lose some freedom when editorial or issue advertising is involved. Court cases can be reviewed for more information on these areas.

A responsible student press establishes its own credibility, fosters a respectful audience, and may even promote its own financial stability. What aids the student press in these issues is the compassion and understanding of administrators who know what the courts have declared and who are willing to negotiate, compromise, and aid students in enjoying their press rights.

With the responsibility of publishing comes the responsibility of ethical behavior. Most conflicts over press rights do not end in court; they end with a discussion of the ethical considerations. A well-educated student body is one of the best reasons for the existence of schools. A well-informed student body will continually provide the country with reasonable people who must one day defend the right of their children to enjoy a free and responsive press.

Clarification of what the staff will include and exclude should be in the staff manual. Each staff member should be familiar with the standards and a copy should be kept on file in the administrative offices. Established criteria "before the fact" eliminates sudden and perhaps emotional decisions about treatment of a subject. Knowledge of legal freedoms and responsibilities, as well as ethical standards, will ensure continuation of successful student newspapers.

The Student Press Law Center report which follows explains the Supreme Court's 1988 decision in the case of Hazelwood School District v. Kuhlmeier.

SPLC

STUDENT PRESS LAW CENTER

Mark Goodman, Executive Director

HAZELWOOD SCHOOL DISTRICT V. KUHLMEIER

What it says.
What it means.
Where student journalism goes from here.

On January 13, 1988, the United States Supreme Court handed down its decision in the case Hazelwood School District v. Kuhlmeier. The decision upheld the right of public high school administrators at Hazelwood East High School in suburban St. Louis, Mo., to censor stories concerning teen pregnancy and the effects of divorce on children from a school-sponsored student newspaper.

The Hazelwood decision was in dramatic contrast to the decisions of courts across the country handed down over the last 15 years that have given student journalists extensive First Amendment protections. As a result, many students and advisers have called the Student Press Law Center to ask, "After Hazelwood, what are our rights today?" We hope that this packet will help answer this question. Look to the Spring 1988 issue of the Student Press Law Center Report in May for more information. (If you are not already a Report subscriber, send your check or money order for $10 to the SPLC for a one-year subscription.)

Please note one thing above all else. You still have some First Amendment protections that limit the ability of school officials to censor your student publications. Don't give up the battle against censorship. The Student Press Law Center remains a source of legal advice and assistance when you are facing censorship from school officials. Please, write or call when you are facing a problem. The SPLC can help if you let us. In addition, now more than ever we need to keep track of the censorship facing student publications across the country. The more evidence we can collect about the problem of censorship, the more likely we can return to you some of the protections the Supreme Court has taken away.

What the decision says.

Hazelwood School District v. Kuhlmeier, No. 86-836, was decided on January 13, 1988. Justice Byron White wrote the Court's majority opinion, which was joined by justices Rehnquist, Stevens, O'Connor and Scalia. Justice William Brennan filed a dissenting opinion that was joined by justices Marshall and Blackmun. The five to three vote reversed the decision of the United States Court of Appeals for the Eighth Circuit in St. Louis, which had upheld the rights of the students.

In essence, the majority opinion of the Court said that the rights of public school students are not necessarily the same as those of adults in other settings. The student newspaper at Hazelwood East High School, it said, was not a "forum for public expression" by students, and thus the censored students were not entitled to broad First Amendment protection. Therefore the court held that the school was not required to follow the standard established in Tinker v. Des Moines Independent Community School District, a case where students were suspended from school for wearing black armbands in protest of the Vietnam War. In that 1969 case, the Supreme Court said school officials could only limit student free expression when they could demonstrate that the expression in question would cause a material and substantial disruption of school activities or an invasion of the rights of others.

In the case of censorship by school officials of student expression in a non-forum, school-sponsored activity such as a student newspaper, the Court now said a different test would apply. When a school's decision to censor is "reasonably related to legitimate pedagogical concerns," it will be permissible. In other words, if a school can present a reasonable educational justification for its censorship, that censorship will be allowed.

The Court went on to say that the Hazelwood East principal had acted reasonably in removing the stories in question. The Court found that it was "not unreasonable" for the principal to have concluded that "frank talk" by students about their sexual history and use of birth control, even though the comments were not graphic, was "inappropriate in a school-sponsored publication distributed to 14-year-old freshmen..." Thus the censorship of the Hazelwood principal was upheld by the Supreme Court.

In his sharp dissent, Justice Brennan said he found the newspaper at Hazelwood East to be a "forum established to give students an opportunity to express their views..." He said that the Court should have applied the Tinker standard. He said that the censorship at Hazelwood East "Aptly illustrates how readily school officials (and courts) can camouflage viewpoint discrimination as the 'mere' protection of students from sensitive topics." Brennan characterized the censorship as indefensible. "Such unthinking contempt for individual rights is intolerable from any state official. It is particularly insidious from one to whom the public entrusts the task of inculcating in its youth an appreciation for the cherished democratic liberties that our Constitution guarantees."

What the decision means.

The Supreme Court's decision in Hazelwood School District v. Kuhlmeier struck a potentially devastating blow for scholastic journalism. Don't let anyone convince you otherwise. The Supreme Court has dramatically cut back the First Amendment protections public high school students have been afforded for years. Even those of you who are not facing censorship problems today should be concerned that you may no longer have the law to protect you if you or those that follow you are threatened with censorship in the future. In addition, we all need to be concerned about the students and advisers at those schools where censorship will soon become standard operating procedure.

In 1974, the Report of the Commission of Inquiry into High School Journalism, titled Captive Voices made some significant findings. "Censorship is the fundamental cause of the triviality, innocuousness, and uniformity that characterize the high school press," the Report said. "Where a free, vigorous student press does exist, there is a healthy ferment of ideas and opinions with no indication of disruption or negative side effects on the educational experience of the school." The Student Press Law Center was created as a result of that report to help students and advisers fight censorship. We can hope that the progress student journalism has made in recent years will not be lost as a result of this Supreme Court decision.

But as mentioned before, the battle is far from over. The Hazelwood decision left some legal protections against censorship intact. We will try to point out what those protections are by answering the following questions.

Does the Hazelwood decision apply to all high school publications?

No. It only applies to those school-sponsored student publications that are not public forums for expression by students whether produced in a class or as an extra-curricular activity. Underground, alternative or unofficial student publications would still retain much stronger First Amendment protections. The Court mentions three different criteria that it might look to for determining if a publication is school-sponsored: 1) Is it supervised by a faculty member? 2) Was the publication designed to impart particular knowledge or skills to student participants or audiences? and 3) Does the publication use the school's name or resources? The first two criteria seem to be the most important.

But even those student publications that could be considered "school-sponsored" under this analysis may still be entitled to strong First Amendment protection if they are "public forums for student expression." A public forum is created when school officials have "by policy or practice" opened a publication for unrestricted use by students. In the Hazelwood case, the Court said that it was clear that the adviser to the newspaper "was the final authority with respect to almost every aspect of the production and publication . . . including its content." That finding, combined with the fact that the school never explicitly labeled the student newspaper as a forum in its written policies or gave other evidence of intent to designate the newspaper as a forum, was enough for the Court to say a forum did not exist.

However, where student editors have clearly been given final authority over content decisions or where the school has specifically designated a student publication as a forum, the Hazelwood decision will not apply and school officials will still be very limited in the censorship authority they can exercise.

This same analysis will apply whether the student activity in question is a newspaper, yearbook, literary magazine or radio/TV program. Although the Supreme Court was only dealing with a student newspaper in this case, it seems clear that all student news and information media will be considered in the same light.

When is censorship by school officials now allowed?

When a student publication is school-sponsored and not a forum, as the Court found the newspaper at Hazelwood East High School to be, school officials will be allowed to censor when they can show that their censorship is "reasonably related to legitimate pedagogical concerns." Only when the censorship has "no valid educational purpose" will a court act to protect students rights.

So when will censorship be considered "reasonably related to legitimate pedagogical concerns?" Considering that every major national organization of journalism educators in the country has said that censorship in and of itself is an educationally unsound practice, one might think that schools could never get away with the censorship. However, the Supreme Court has indicated otherwise.

The Court gave several examples in its decision of what could be censored: material that is "ungrammatical, poorly written, inadequately researched, biased or prejudiced, vulgar or profane, or unsuitable for immature audiences." Potentially sensitive topics, such as "the existence of Santa Claus in an elementary school setting," "the particulars of teenage sexual activity in a high school setting," "speech that might reasonably be perceived to advocate drug or alcohol use, irresponsible sex, or conduct otherwise inconsistent with the 'shared values of a civilized social order'" may also be censored. In addition, the Court said school officials can censor material that would "associate the school with anything other than neutrality on matters of political controversy." As these examples make obvious, the school is allowed to censor a great number of things simply because it disapproves of them. In fact, the Court said schools can demand of their student publications standards "higher than those demanded by some newspaper publishers . . . in the 'real' world."

This list, frightening in its breadth and vagueness, makes clear just how far a school official might attempt to go in censoring student publications after Hazelwood. If a student newspaper were to editorially criticize a school policy, could a principal censor that editorial claiming it was "biased?" One would hope that a court would not be too deferential to a principal's determination of bias in that context. Ultimately, a school still must demonstrate that its decision is "reasonably related to legitimate pedagogical concerns." If a school cannot do that, their censorship will be impermissible.

The Court also makes clear that after Hazelwood, a school official can review non-forum, school-sponsored student publications before they go to press, and can do so without specific written regulations.

So did the Supreme Court overrule its decision in the Tinker case?

No. Once again, the Court reaffirmed Tinker and the notion that neither students nor teachers lose their free expression rights at the schoolhouse gate. But the Court did seriously but back on the application of Tinker. By refusing to apply the decision to any situation in a public high school involving a non-forum, school-sponsored activity, the justices made Tinker a shadow of the protective shield for students it had once been.

For all the school-sponsored student news media that are forums for student expression or for those alternative, underground or non-school sponsored, the Tinker standard is still the law. School officials can only censor those student publications when they can demonstrate a material and substantial disruption of school activities or an invasion of the rights of others.

Does the Hazelwood decision only apply to student publications?

No. Any school-sponsored, non-forum student activity that involves student expression could be affected. The Court specifically mentions theatrical productions and presumably art shows, science fairs, debates, research projects and cheerleading or pep squads could be among the other activities censored under the new Hazelwood standard. All students in public high schools should be concerned about the effect this decision could have on their freedom to express their opinions in school-sponsored activities or in the classroom.

Does the decision apply to public colleges and universities?

No. In a footnote to its decision, the Court said, "We need not now decide whether the same degree of deference [to content decisions by school officials] is appropriate with respect to school-sponsored expressive activities at the college and university level." Thus they left intact the numerous court decisions from around the country that protected the free press rights of college journalists. No college or university can use Hazelwood as a justification for censoring.

Are there any other legal protections to keep school officials from censoring?

An important caveat goes along with all of this information about the Hazelwood decision: the Supreme Court was only ruling on the protections the First Amendment to the United States Constitution offers to public high school students. They left open the possibility that other avenues of protection, including state constitutional provisions or laws, might still prevent school officials from censoring.

Four states have free expression provisions in their state constitutions that the courts have interpreted as providing more protection for individual rights that the First Amendment to the U.S. Constitution provides. If you are a student in California, New Jersey, Pennsylvania or Washington, your state constitution might still prevent school officials from censoring your student publications. Other states have constitutional provisions that could be interpreted similarly.

In addition, California has a state law, Education Code section 48907, that protects the free expression rights of students. Although California's statute is somewhat unique, the move is afoot in other states to enact similar legislation there. More about this will be discussed below.

Where do student journalists and their advisers go from here in fighting censorship?

For those student publications which are affected by this decision, First Amendment protections have been significantly reduced. But there are still avenues for fighting the censorship that can interfere with your ability to produce quality publications and to become well-trained student journalists. What follows are some pointers on where you should go from here.

1) Don't begin censoring yourself in fear of what might happen at your school! Within days of the Supreme Court's decision, the Student Press Law Center already had calls from students and advisers telling us they were pulling stories about teen pregnancy, AIDS and other timely topics because they didn't know how their school principal would react to them. That response is exactly what we feared this decision might bring but precisely the wrong one.

If your publication has prepared a well-written, accurate story on any topic of interest to you and your readers, don't trash it because of Hazelwood. Now, more than ever, you should strive to produce the highest quality work you can, but when you have done that, you should not hesitate to publish it. If your principal or some other school official wants to censor, let them do it. Don't try to guess what they might not like and censor yourselves as a result. If you head down the road of self-censorship, it won't be long until your publication is as superficial and unchallenging as many student publications once were. It is up to you not to let that happen.

2) Get your school to adopt a policy for student publications. If one is not already in existence, push your principal, superintendent or school board to adopt a policy protecting the right of student journalists to make their own content decisions. Many schools across the country have adopted such policies over the years, and those that have find that high quality publications and students with a greater sense of responsibility for their work result.

Attached to this packet is a copy of the SPLC's Model Guidelines for Student Publications, which since 1978 have been a pattern for schools of all sizes. Our Model guidelines set reasonable limitations on the material that students can include in their publications. Plus, they protect the rights of students to be free from arbitrary censorship by school officials. Gather the support of students, teachers, parents and community members, and urge your school to adopt a policy that protects press freedom for students.

3) If you are censored, appeal to higher authority. If the day comes when your principal tells you not to run that story about date rape or drug abuse in your publication, don't accept that decision as the last word. Remembers, a principal can only censor if a school district allows him or her to do so. Your school district might not. When the order not to publish comes, first try to talk with your principal to understand the concerns about your story. If you are convinced that those concerns are not valid and no changes in the story are appropriate, appeal the principal's decision to the school superintendent. Present the superintendent with your well thought-out reasons why the story should run. If the superintendent sides with the principal, go to the school board. Ultimately, the school board has the final decision on what other school officials will be allowed to censor. Your job is to persuade them why your reasons for running the story in question are good ones. If you accept a principal's decision as final, you may be giving up too early.

4) Use public pressure to your advantage. If you are appealing a decision by school officials to censor or trying to get your school district to adopt a publications policy, get as many people on your side as you can. The support of your fellow students, faculty members and parents can have a big influence. Petitions, armbands and buttons all might be appropriate measures when talking about the problem gets no results.

Also, don't be afraid to go to the local media with your efforts. They can help publicize your position to the community and let the public know how serious you are about your student publications. Call the local newspaper or television station and tell them that your story on AIDS was censored from your student newspaper and that you are appealing the decision to the school board. The chances are good that the media will take notice and so will your school board. No school wants to be labeled a censor by the public. Many will listen more carefully to your concerns if they know the risk of being so labeled exists.

At the same time, if your school officials do not censor, reward them for that. Write an editorial in your own publications and at year end give them an award for their support and commitment to high quality student journalism and the free press rights of students. Be sure to let the local media know about your award. Tell them how lucky you are not to be students at Hazelwood East High School. If you reinforce the positive behavior of your school officials, you are much more likely to see them repeating it.

5) Call the Student Press Law Center or some other legal authority on student press issues if you are censored. The SPLC can help you make a plan of action for fighting censorship in your school and can help explain what your rights are under state law as well as the First Amendment. If you are involved in a censorship controversy, let us know about it.

6) Don't forget alternative publications. If all the public pressure you can bring to bear doesn't stop the censorship, remember that you still have the right to create and distribute your own alternative (sometimes called "underground") publications. Alternative publications are not an ideal answer because they seldom provide the important training offered by a professional journalism adviser. But if you can't express your views or write about the topics that you think are important anywhere else, an alternative publication may be your last resort.

It doesn't have to be expensive to produce one either. If a small group of students is willing to pool money, they can type one up at home and photocopy it for pennies a copy. It also may be possible to get money through advertising from members of the community who are supportive of your initiative and perseverance.

Don't take an alternative publication lightly. If you use such a publication only to make fun of people or to explore the boundaries of good taste, you will likely find yourself with minimal support, only reinforcing the notion that the school should never give students control of their school-sponsored publications. But with an alternative publication, the content decisions, good or bad, will be yours.

7) Make a push for legislation in your state to protect student free press rights. Within a week of the Supreme Court decision in Hazelwood, the Student Press Law Center had been approached by those working with three different state legislatures who were preparing to introduce legislation to "undo what the Supreme Court has done." As mentioned above, California already has a state statute on the books that protects student freedom of speech and press.

Your state legislature could pass similar protections for students, but it will only do so if it gets an indication of support from students, teachers, parents or other concerned individuals. At the request of some of our callers, the Student Press Law Center has prepared Model Legislation for protecting student free expression rights. A copy of that Model Legislation is attached. If you would like to see such a law exist in your state, you need to contact a state legislator as soon as possible. (Many states have legislative filing deadlines that are quickly approaching, so you will have to move fast to get a bill introduced this year.) Key people to approach are those legislators from your community or those who chair the legislature's education committees.

The SPLC's Model Legislation is intended to return the law to the place it was before Hazelwood. It sets the Tinker standard as the basis for censorship for all student expression in the schools.

Some final words.

The SPLC answered over 500 calls from students, teachers and professional journalists about the Hazelwood case in the first three weeks after it was decided. As you can imagine, our resources are stretched to the limits right now. We could use your support, moral and financial, now more than ever. But we are not about to give up the fight for student press rights and quality student journalism. We hope that you won't either.

It is worth a moment to look back on the catalyst for all this controversy. Attached to this packet are a copy of the stories that were censored from the Spectrum at Hazelwood East High School back in 1983. The articles are not perfect, but neither are they the "irresponsible" journalism that some would like to portray them. Many of you may have published stories not too different from these in your own publication. Looking at the Spectrum stories, we can better see how much could be lost by the Supreme Court's decision in Hazelwood. But at the same time we can see the potential student journalism holds for the future and recognize that it is now up to us to make that potential reality.

STAFFING A PUBLICATION

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Getting the right people in the right jobs is often the most challenging task an adviser faces all year. Not only must he appoint all staff positions from editor on down (never--NEVER--allow a staff to elects its editors!), but he must also recruit and train staff for the following year. And sometimes he must do both at the same time if he does not have the luxury of having newspaper students for two consecutive years.

Attracting newspaper students is usually not a problem in the school where the publication has enjoyed a long history of success. In such situations, it is usually prestigious to be a member of the news team. The biggest problem in these schools is keeping newspaper staff membership from conflicting with every other activity, as the best and brightest students tend to be attracted to these key areas. In such cases, the adviser must make it clear from the first moment just exactly what the expectations are and what time commitment will be needed so that there will be no unexpected and unwelcome surprises later.

In schools with less developed publication programs, the adviser faces several problems. He must find a way to attract the students he needs to upgrade the program while contending with the already-established reputation of the publication. Frequently he must also battle the individuals who shuttle weaker students into newspaper class because "everyone always passes it."

The first step to upgrading the publication program is to make sure that newspaper class is considered to be an "academic" course, just like any other writing class. This may take some time and effort--the adviser may have to re-educate everyone from the principal on down.

Then the adviser must recruit students for the class. The most obvious place to start is the English classroom. He might try visiting the honors classes in the springtime to recruit students for next fall's classes, making sure to go BEFORE students' course selection cards are due to the counselor. It often helps if the adviser has a brief slide show on the publication process. Many of the students in the school have never considered the fact that somebody has to do all that work. They think the newspaper magically appears the last Friday of every month! Emphasis on the point that most journalism assignments are tailored to individual interests of students often sparks interest.

The adviser should keep his eyes and ears open, too. He can frequently get tips on new talent from the art teacher, the social studies teacher, the writing teacher, or the business teacher. He must talk it up and sell his program.

Once the adviser has his students, he must set up the "pecking order" they will follow. There are three major areas that must be staffed: writing and editing, advertising and business, and photography.

There is no one correct method to organize a staff. Most staffs are headed by an editor-in-chief who serves as a coordinator of the "other editors." Some staffs have associate editors and managing editors too, depending upon the size of the staff. Answering to the "top brass" will be the section editors--news, sports, feature, opinion, etc. And each of these sections should be staffed with a team of reporters. Of course, there is always much overlapping of responsibility, especially on smaller staffs. Permitting the publication to become the private property of one or two top editors who resort to barking out orders to the underlings in their best drill-sergeant style must be avoided at all cost.

It is a good idea to establish an editorial board comprised of the editor-in-chief, any assistants, section editors, etc. The board should be the decision-making body. No one student should be given the responsibility of making all the decisions. This board should select the editorial topic for each paper, determine the editorial stand, and assign the writer. It should also determine how to handle sensitive, controversial, or explosive material. The editorial board may also be the decision-making body concerning staff discipline or the treatment of a student who is not doing his or her job. Turning such matters over to an editorial board not only makes the publication much more of a staff project but also avoids the placement of too much power in the hands of one individual.

Regardless of whether a student is the editor-in-chief or a reporter, each person should have a job description that spells out his responsibilities. The staff must determine the structure and responsibilities of each person. Obviously a staff of 50 would be structured much differently from a staff of 10. However, on the news side, someone must be in charge of determining story ideas, making assignments, accepting and editing copy, preparing copy for the typesetter, designing pages, writing headlines and cutlines, etc.

Photography should be treated as a separate area. The photographer is usually an artist with the accompanying temperament, so all would be well-advised to learn to deal with him early. He is a key man in the structure. He may have other photographers working under him. All staff members should have a vehicle to request photo coverage IN ADVANCE for any story for which it is appropriate.

The final leg of the triangle is the business side. Because of the large budgets and costs of printing a newspaper, this is a very important job. Making up the business staff will be the advertising manager and business manager and perhaps others. These individuals must keep careful records of all business transactions.

Several sample staff organization charts follow in the Appendix. After careful review, the adviser, perhaps with the help of the editor, should devise a chart for his staff depending upon the size and the needs of the organization.

GATHERING AND REPORTING THE NEWS

GATHERING AND REPORTING THE NEWS

Gathering and reporting school news is one of the most obvious responsibilities of the school newspaper, but determining what should be gathered and how it should be reported demands hard work, experience, and the journalist's nose for news. One should begin by deciding just what about an event constitutes its newsworthiness before rushing out to cover it.

One way to determine "newsworthiness" is to examine the elements that make a fact, person, or event interesting and worthy of coverage. The first of these is proximity. If an incident occurs near the school campus or even on it, then the incident becomes more newsworthy than if it had occurred across town or in a distant parish. The next element of news is timeliness. A school dance which takes place the same night the paper comes out will be of must more interest than one that was held two weeks earlier. Names also add interest to a story. An article about the school's list of National Merit Scholars is more newsworthy than one about the state's list of scholars. Similarly, an article about a famous actor or musical group with high "name recognition" will appeal to a larger segment of the readers than one about more obscure people or groups.

Consequence becomes newsworthy when the breadth of an event affects a large portion of the school's readership. A change in the school cafeteria's policy will inherently provoke more interest than a new policy that affects the school's exchange students. Drama or conflict also creates reader interest. Elections, controversies, and contests have almost inborn dramatic appeal, assuring broad readership, especially when they are also timely. Oddity almost always leads to a more interesting and therefore more newsworthy story. The more unusual events or people are, the more interesting an article about them becomes. The human interest angle of a story also creates interest and newsworthiness. Stories often involve sadness, happiness, triumph, the very young, or the very old, and all of these continue to evoke sympathy and reader interest.

These news elements are good guides to use in evaluating news possibilities and determining their appropriateness for the next issue, but they certainly are not prescriptive. Occasions may suggest that the National Merit Scholars of the entire city deserve an article, or that the oddity of a student fire-eater at the neighboring school outweighs the value of proximity. The news elements may help to establish priorities but they need not dictate what is newsworthy for a particular issue of the paper.

With a good sense for the newsworthy, students can begin discovering topics and gathering information about them. Two of the most useful tools in doing so are the interview and the beat system.

With the interview, preparation is all. Students need a clear idea of whom they wish to interview and what--at a minimum--they wish to obtain from the interview. The person to be interviewed is most likely a person at the center of a news issue, an authority on a timely topic or a personality whose profession or lifestyle interests the public. In arranging the interview, the reporter makes an appointment in advance, at a convenient time and place for the subject of the interview. Reporters must often be flexible and even ingenious to create and maintain such meetings. Prior to the interview, the reporter learns as much as possible about the subject and the issue to be discussed. Much of this important background will be used in the final story to clarify issues or explain positions taken by the subject, and some of it is needed by the interviewer to assess intelligently the data received during the interview.

The reporter arrives at the interview on time and has all of the materials he may need: pens, paper, and a detailed list of questions to ask the subject. Some suggestions may be obvious: ask timely questions that relate to the story's topic; avoid gratuitously embarrassing questions; ask questions of local, school interest; avoid unproductive "yes/no" questions; and use tape recording devices only after clearing them with the subject, but, take notes, too, just in case the recorder fails. Flexibility cannot be over-emphasized. Interviews sometimes take unexpected paths or create new topics that may be more newsworthy than the original topic. Practice and experience will allow a reporter to stick to his agenda while pursuing new twists on the topic.

While the interview is a particular solution to a particular problem of gathering news, beats provide a structural solution which, when set in motion, generates news topics and their subjects throughout the year. Beats are people, organizations, or even subject areas to whom reporters go regularly to find news. To establish a beat system, a newspaper staff may make a list of the areas it intends to canvas before each issue: the principal, Student Council, Senior Class president, National Honor Society, guidance counselor, athletic director, librarian, spirit committee, bi-racial committee, etc. The news beats may be as exhaustive as staff size and energy allow. After creating the news beats, the staff then assigns a reporter to one or more beats, and that reporter is responsible for canvassing those beats at predetermined intervals throughout the year. (A form that suggests what information the reporter might obtain about his beat at each interval is included in the Appendix.)

Beats allow the staff to keep in touch with what is newsworthy around the school and the local community and fulfill its responsibility to record faithfully the activities of the school year. Although a frequently mundane job, filing the beat report can often produce unexpected topics, especially when the editorial staff can piece together a related trend or event occurring across beat lines among groups unaware of the larger picture.

Once the reporter has obtained the facts of a story, it is time to assemble these into an article. How this is done depends very much on what kind of story about the topic is appropriate. A little later the various kinds of stories will be discussed. But for the sake of simply discussing general organization, the straight news story will be considered.

The inverted pyramid strategy helps reporters avoid the tendency to organize their facts in the order they received them. Simply put, one does not write a story about an important Student Council meeting by recounting chronologically the events of the meeting; nor does he cover an important football game by beginning with the kick-off. In journalism, the reporter takes his facts and organizes them by their order of importance, with the most important events coming first and the least important--sometimes even dispensable--events coming last. This order of organization is called inverted pyramid writing.

Organizing material this way for a news story has several justifications. First, readers are interested in the meat of the news and may not be patient enough to wait for it to come along in the middle of the article. Also, readers often do not have time to read an entire article. The inverted pyramid structure allows a reader to obtain the most important facts first. Secondly, this form of organization allows editors to cut lengthy articles from the bottom up without worrying about losing essential details.

Determining what is most important in an article takes careful analysis, but using the 5W's and H technique facilitates the analysis. The "5W's and H" refer to who, what, when, where, why, and how, questions which almost always provide the essential facts of a story. Most of the time the "what" of a story is most important and will move up to the top of the inverted pyramid, but this is a generalization with countless exceptions. Only after determining these essential facts can a writer decide in which order--for this story--they should be arranged. Furthermore, most news stories have several who's or why's or what's, so initial thoroughness pays later dividends.

Lead is the term used to refer to the first paragraph of the article. In news stories, the lead is often called a summary lead, since its purpose is to state briefly and exactly what the article is about. Rarely over a sentence in length, the news lead is an essential part of the story, since the reader invariably uses it to decide whether or not to continue reading. Also, leads are often used to write the headline accompanying the story, so it is important that they convey the essence of the news article without distortion or delay. Although simple declarative sentences provide the most obvious form for leads, more complex sentences are often required to convey the gist of more complex news events. Once the lead is written, the reporter or editor may examine it to find which of the 5W's and H are spotlighted most prominently and determine if this emphasis is the one desired. Because time is not a major factor with high school newspapers, many publications are using feature or creative leads. Refer to Appendix page 136 for additional material and examples.

The bridge of the story forms the second paragraph--or the next few paragraphs--of the story and serves as the crucial link between the condensed lead sentence and the rest of the article. The bridge may consist of secondary elements omitted from the lead, an explanation of details within the lead, or transitions needed before proceeding to other details of the news story. After the bridge the writer can move on to the rest of the facts, arranged in order of descending importance.

The rest of the news story contains a few features that distinguish it from the traditional English essay. For instance, the paragraphs of a news article usually stick to just one main idea or subtopic. This eliminates many problems of paragraph unity. Also, the paragraphs of a news story are kept short, usually no more than two column inches apiece. This not only facilitates quicker reading, but it also eliminates the forbidding "gray" look of a long column of copy on the paper.

The key to writing the rest of the story, however, is coherence. If each paragraph proceeds clearly and logically from one idea to another, the entire article will be coherent and thus easier to read. Several techniques can help create this coherence. One is the repetition of key words from the preceding paragraph. Another is the reference back to an idea, term or situation already mentioned. Or a synonym for a preceding term can be used. Finally, the whole battery of traditional transition devices (words and phrases such as "later," "before," "after," "as a result of," "for instance") can be used to link the facts and ensure coherent development.

Attribution is a necessary element in conveying material from sources. Attribution is a statement which identifies the source of information. It can be used to clarify who said what, especially when a news story deals with several sources of information. It can also be used to indicate the validity of a statement by describing the authority of the statement's speaker. However it is used, attribution is essential. Without it a news story is adrift with nothing to anchor it to the facts at the center of the story or the experts who can help the reader evaluate the significance or implications of the news event. A lack of attribution also damages the objectivity of the article and robs it of its authority to present a clear and thorough digest of the news event.

In ascribing attribution the story will utilize direct quotes, partial quotes, indirect quotes, and paraphrases of details obtained from the sources (Appendix p. 136). In determining the right mix of these elements, a reporter may follow the standards of the regular English classroom. Direct quotes are especially appropriate for important or dramatic statements; partial quotes are useful when only part of a source quote is important or dramatic; indirect quotes provide variety and relief from the overuse of quotes and paraphrasing allows the writer to digest and communicate lengthy or complicated material in a way to make it proportional to the news story.

There are a few differences, however, between how these elements are used in the English classroom and how they are used in a news story. For instance, while an English essay may benefit from colorful tag verbs, news stories deviate from the standard "said" only when a synonym is more exact or fits the meaning better. Although many verbs can accomplish this, countless more create exaggeration and mar the objectivity of the article.

SPECIALIZED WRITING

SPECIALIZED WRITING

Feature Writing

The primary purpose of a feature article is to entertain. The feature article frees the writer from the constraints of straight news writing and enables him to explore ideas which, although high in human interest, are not necessarily newsworthy. Subject matter for features can be found almost anywhere. Sidelights to the day's most important stories, new angles on historical events, fads and fashions, and unusual hobbies or talents all provide possibilities for the observant writer.

Although no strict rules govern the structure of a feature article, the writer should observe a few guidelines in building his story. The feature should be well organized. Since it will be printed in its entirety and will not be subjected to the "cut-off test," the article may be organized for dramatic impact, employ narrative techniques, or build toward a logical conclusion. The central concept of the story should be clearly communicated in the opening sentences to build reader interest. Facts reported in the story must be as accurate and well researched as those contained in a straight news story. Use of specific words to create vivid images and moods is essential. The language employed must be clear and concise rather than intellectually challenging and obscure since the feature article is intended for leisure reading. In short, the writer must apply all of the principles of effective writing to achieve unity, coherence, and emphasis while maintaining a clear picture of his intended audience.

Personality Profile Writing

All human beings are possible subjects for a personality profile. All people enjoy reading about other people and everyone on earth has something in his background that can make interesting reading, if a reporter does his job well.

Portraying personality accurately is a difficult task requiring skillful use of interviewing techniques and an eye for interesting detail. In gathering material for the personality profile, the reporter should interview not only his subject but also the subject's friends, relatives, teachers, and/or other associates. To be avoided are encyclopedic listings of biographical data and trite questions concerning favorite foods, music, subjects, etc. In a well-written personality profile, the subject comes to life through the presentation of carefully selected details concerning his activities and character. Personality should be revealed through anecdotal detail rather than through generalizations. The reader should be left with the impression that the subject is natural, human, and, above all, unique.

Editorial Writing

The task of the editorial writer is a weighty one since he must convey the opinion or "voice" of the newspaper. That opinion must be based on thorough research, relevant facts, and sound reasoning. Editorials may take different forms depending on subject matter and purpose. They may, for example, be written to interpret, to criticize, to persuade, to praise, to show appreciation, to pay tribute, to entertain, to warn, or to create reaction.

No matter what the intent, most editorials are similar in structure. The introduction contains a brief explanation of the topic to be addressed. The reaction sets forth the newspaper's position on the topic. Specific details support that position. The conclusion recommends solutions, alternatives, and/or directions, and reiterates the paper's opinion.

As with any type of newspaper writing, editorials should be written in clear, concise language. Generalizations should be avoided in favor of specific facts, examples, and illustrations. Whenever possible, the issue addressed should be related directly to the lives of readers; otherwise, much of the article's impact will be lost.

A well researched and well thought-out editorial can function as a powerful force to amplify the voice of the newspaper and stimulate critical thinking among its readers.

Other Vehicles for Expression of Opinion

Aside from the editorial, opinion may also be expressed in a newspaper through columns, letters to the editor, editorial cartoons, mini-editorials, polls and surveys, and critical reviews.

Columnists are free to exercise their style and wit to a greater extent than other newspaper writers. They are most successful, however, when they establish a recognizable and consistent style that their readers can look forward to in each issue. Among the types of columns are general, satirical, autobiographical, practical, special interest, profile, fad and fashion, and question-answer. Gossip columns have no place in a modern school newspaper.

A newspaper staff, of course, has no control over the structure and content of letters to the editor. The only decision to be made is which letters, if any, are to be published. A newspaper which publishes no letters to the editor may appear to be uninterested in its readers' opinions. A paper which publishes only those letters agreeing with its editorial stance may justly be accused of partiality. A paper that publishes letters reflecting both sides of the issues, and even letters that are critical of the paper or its policies, achieves both balance and a sense of fairness.

A good editorial cartoon requires artistic ability, wit, and a keen insight into the issues of the day. Since an editorial cartoon can convey as much impact as a lengthy editorial, it is a powerful vehicle for the expression of a paper's opinion. To be most effective, an editorial cartoon should be simple in design, focused on one topic, timely, and well drawn.

Mini-editorials are brief and to the point. They usually employ humor to deliver a serious message in only one or two sentences. Readership of mini-editorials is very high, so they can accomplish much in a few words.

Polls and surveys build interest through direct involvement of the paper's readers. Though seldom conducted scientifically, polls and surveys measure the pulse of the community served by the paper. A well-conducted and well-written poll or survey contains no clever-generalizations by the reporter and allows the reader to draw his own conclusions from the date presented or from the opinions expressed by the respondents.

A critical review is an evaluation of the content and quality of a performance, play, movie, painting, book, or other art form. The primary qualification for the writer of a critical review is that he be well-informed on the art form which is to be reviewed. A good review follows a definite structural pattern. It begins with a brief introductory paragraph which identifies the art form and specific work to be reviewed and summarizes the critic's reaction to the work. The review then presents a summary of the work, if applicable, but not so much that the work will be spoiled for others who will see or read it. The reviewer must show a clear understanding of the purpose of the work and should point out enough of its specific features to make possible an understanding of the work. Finally, the reviewer evaluates the work in terms of how well it achieves its purpose and how it measures up to other works of its type. The student journalists should be cautioned against harsh reviews of student productions, artworks, performances, etc. Professional artists expect their work to be evaluated by other professionals. Student artists are usually amateurs and are probably not able to cope emotionally with the kind of criticism to which professionals are subjected. Any adverse criticism of their work should be minimized or handled in a tactful manner.

Sports Writing

Sports stories are more informational, contain more color, and allow more reporter input than straight news stories. The primary qualification for a sports reporter is that he know his sport--the players, the coaches, the rules of the game well. The sports reporter attends games not as a cheering spectator but as a responsible, fair, and unbiased observer. He may inject his opinions into stories but must support all opinions with specific facts. He should be familiar with and use the specialized language of the sport but should avoid slang or trite expressions. His writing should convey the excitement and action of the sport without resorting to cliches or overly dramatic descriptions.

Sports stories generally fall into four categories: the pre-game story, the game story, the post-game story, and the sports feature.

Since the scores of most high school athletic contests are old news by the time the paper comes out, the pre-game story should command a prominent position in a student newspaper's sports section. The pre-game story should contain information about both teams involved and may include scores of last year's game(s) between the two schools, the teams' physical condition, starting line-ups, comparisons of season records to date, comments on styles of play, significance of the game, analysis of individual players, and historical background of the rivalry.

The game story must meet the challenge of conveying information about a contest to an audience that already knows the score and in many cases witnessed the game. The function of the game story, however, is not simply to provide a historical record of the event. The who, what, when, where, why, an how must be included but the story should also provide explanations of and insight into the key plays and turning points of the game. The reporter must provide information and analysis not readily apparent to the fan who watched the game.

Post-game stories may include post-game interviews with players, coaches' comments, descriptions of spectators' reactions, historical significance of the game, and/or end-of-the-season wrap-ups. The post-game story gives the reporter the opportunity to review a game, its significance, and its color without the pressure of a game story deadline.

Sports features should play a large role in school newspapers which sometimes reach their readers weeks after a game is played. The sports feature reports not on a game but on a specific "angle" of a sport. All of the guidelines for writing regular feature articles apply to writing sports features as well. Angles may include in-depth or symposium interviews, historical features, sports personality profiles, or human interest sidelights.

In-depth Writing

Because of the great quantity of information that it must compress into a limited amount of space, a high school newspaper is often justifiably superficial in its coverage of most topics. Some topics, however, are important enough to merit in-depth coverage which goes beyond the surface facts of a story to present extensive background information, interpretation based on that information, and analysis of its meaning.

Although in-depth news stories are the results of investigative reporting, they are not always aimed at uncovering scandal or corruption. Frequently an in-depth story elaborates on the why of a topic in the news. In a student newspaper, in-depth reporting may concentrate on a timely topic of wide interest rather than on late-breaking news. Topics may be school-related or of immediate concern to young people in general.

Organization of an in-depth story is left up to the writer but a compelling lead is essential if readers are to be lured into reading a lengthy report. Other essential qualities are good use of detail, good use of quotes, suspense, uncomplicated language, absence of cliches, and a strong conclusion. In-depth reporting offers the student journalist the opportunity to combine and sharpen his skills of planning, research, organization, and imagination to produce a much-needed part of his publication.

PRODUCTION

PRODUCTION SCHEDULE

Production schedules must be considered from a macro and a micro scale. On the macro scale, the staff must consider how many newspapers it can produce throughout the school year and the intervals at which it will produce them. On the micro scale, the staff must determine the time and activities involved in the production of a single issue. These decisions in turn depend on a number of variables; some the staff can and must control and others it cannot affect.

The number of issues per year will be determined by the financial analysis performed by the staff early in the first semester. The first consideration is the amount of revenue realistically expected from advertising, subscriptions, subsidies, fund raisers, etc. Coupled with this are the fees for printing. Once the staff has located and committed itself to a printer, it can safely determine the number of issues it can afford. The production schedule for the year can be anything the staff wants it to be but some methods of scheduling have proven more successful than others.

A schedule for publication on a regular basis--weekly, bimonthly, each semester--affords the advertising staff a clear set of deadlines for potential customers. If an advertiser knows exactly when his ad will be featured, he can tailor the ad to a particular season or school event. Likewise, if the paper will be printed away from school by a commercial printer, fixed deadlines are easier to manage for both staff and printer.

The year's publication schedule may be fixed by certain dates within the school's calendar to accommodate maximum coverage of the most interesting parts of the school year. Such a schedule allows the staff to select the news events it will cover and to avoid those dead periods when nothing much is happening on the calendar. Nevertheless, if the schedule is set in the beginning of the year, it will still allow advertisers to plan their promotions for certain deadlines.

Newspaper classes which print their own papers for distribution have even greater freedom in determining their yearly production schedules and are limited almost solely by their financial resources and the output potential of their staffs.

On the micro scale, the concern is with the production schedule for a single issue, whether it is the only one of the year or the first of a monthly publication. As with the yearly schedule, the single issue schedule must consider the printer.

This element is so crucial, however, that it warrants a thorough pre-year meeting with the printer, editors, and adviser to determine exactly the constraints imposed by the printer. "In-house printing" on campus obviates many of the constraints but not all, especially if the staff is dependent on machinery shared by other departments in the school.

The production schedule for an issue of the newspaper is determined by staff size and experience, financial resources, printer's schedules, and frequency of publication. For the purposes of clarity, though, a three-week (15-day) plan for a monthly newspaper will be considered, and to imitate the constraints that printers will impose, it will be assumed that the printer has stipulated that copy be delivered only from Wednesday through Friday, with a minimum of 90 percent of copy being delivered a week before publication. The following scenario may be entirely inappropriate for many situations, and some details (the countless little things editors are constantly doing by habit) are omitted for the sake of avoiding too much clutter. A sample calendar for this scenario may be found in the Appendix.

Week 1 is concerned with finding topics, making assignments, gathering details, and organizing the editorial phases of the issue. Day 1 is set aside for brainstorming. Consulting the beat sheets, the school calendar, "futures" books, etc., the staff will come up with the tentative list of articles for the issue. On Day 2 the general staff of reporters use the period as a skill day to review and practice the news gathering and interviewing skills they will soon use. (The topic of this skill can vary each month.) The editors meanwhile can meet to plan the photo schedule, make photo assignments, and create a rough draft of the dummy for the issue. On Day 3 story assignments for the longest stories are made and reporters prepare their questions and schedule interviews with their sources. On Day 4, while reporters conduct interviews and gather details, editors meet to finalize the lay-out plan by transferring the dummy plan to the paste-up sheets. On Day 5 the final story is assigned and writers follow the procedures of Day 3.

It should be noted that story assignments have been given out as if all the stories for the issue could be written by the reporters averaging only two stories apiece. Advisers may have to re-work the schedule at this point to make the reporter-load conform more to the realities of their staffs.

The bulk of Week 2 is geared toward getting most of the copy to the printer. On Day 6 reporters turn in their first assignments and return to the second assignment begun on Friday. The editorial staff will need to edit the first assignments so that they can be returned the next day. On Day 7 all photo negatives are due. Also, first assignments are returned to reporters for corrections and final drafts which are due the next day. On Day 8 the first batch of copy (approximately 50 percent) is sent to the printer. Reporters make last minute queries or turn in their second assignments. Staff members responsible for headlines write them for the first batch of stories; those responsible for cutlines will write them. On Day 9 all articles are due, with the exception of one or two (such as Friday's football game or Saturday's dance) which simply must be done later to be timely. Reporters can use their copy-editing skills on such external sources of copy as club news or releases from guidance; then they can re-format them to make them conform to the staff's normal copy-submission policies. The editor-in-chief and advertising manager can make last-second adjustments to the paste-up sheets. The other editors must edit the second assignments and return them before class ends or at the beginning of the next class. On Day 10 revisions are made to all of the second assignments and the next batch of copy (approximately 40 percent) is sent to the printer and Day 8's "hard copy" is picked up, proofread, trimmed and sorted to the appropriate pages.

Week 3 concentrates on layout, adjustments, and details and it culminates the production cycle for one issue of the paper. On Day 11 some of the staff lays out hard copy on the paste-up sheets while others write the headlines for last Friday's batch of second assignments. Ads are laid out and border tape applies wherever practical. By Day 12, Friday's copy has been picked up from the printer and is ready for the paste-up sheets. The photos have also been taken to the printer for the creation of half-tones.

On Day 13 headlines, cutlines, photos, and late assignments are sent to the printer while the staff completes the layout process, proofs the paste-up sheets, and makes a list of last-second details. In some schools it is the privilege of the senior editors to take the paper to the printer on Day 14. There they will add headlines, captions, and photos and attend to the list of last-second details drawn up the day before. By the afternoon of Day 14, the printer will have run off the number of copies ordered and they will be picked up by the editors or the adviser.

On Day 15 the entire staff assembles before school to break down the papers into sets of 50 or 100 and organizes them for whatever distribution process has been established.

This model is by necessity a relatively condensed one. The advent of computers and desktop publishing has changed the face of modern newspaper production, making older production schedules obsolete. However, most schools will not use sophisticated computer equipment. Therefore, advisers and staffs must devise a schedule that meets their individual needs.

TYPOGRAPHY

Headlines

Most student newspapers have access to hundreds of typefaces but care must be taken when choosing those to use. One must aim for compatibility between the typeface and the paper's format and purpose. The format and purpose must be established and then "Traditional" newspapers should avoid extremely modern-looking typefaces, but newsmagazines can be a little bolder. Above all the typeface should be easy to read.

Two dominant typefaces should be chosen--a primary one for headlines and a secondary one for standing heads (those on regularly-appearing features). This secondary typeface may be used for the flag and page folios also.

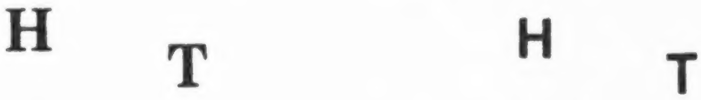
After typefaces are chosen variety can be achieved by use of different styles. Most typefaces come in Roman (straight up and down), italic (slanted to the right), condensed (very vertical with letters pushed close together), extended (expanded, wider letters), bold (heavy print), and sometimes light (skinny letters). These styles can be used together but care must be taken not to mix more than two or three on any given page.

Bold Type

Because body copy comprises most of the newspaper, the decision on body type is one of the most important. A readable typeface should be chosen.

Some pointers:

1. Serif body type (the letters have little feet on them) is usually easier to read than sans serif (no little feet).



2. Boldface or italic can be used for contrast. A typeface that has either option is a good choice.
3. Nine-point body copy is the norm, but a typeface that allows copy to be set larger or smaller should be chosen.
4. The amount of space between lines (leading) is important for readability. A typeface should allow for one or two points of leading.

LAYOUT AND DESIGN

The areas of layout and design in high school journalism are wide open for revolution and experimentation. These graphic aspects provide a challenge for building creative communication in a meaningful way as the editors go about displaying the personality of their student press.

Modern trends in page design point to larger, more dramatic photographs, greater use of white space, rectangular blocks of copy in a horizontal or vertical display, and ever-increasing use of typographical devices. Good makeup may be taken for granted but it is the number one factor in readability. Advisers should emphasize page design and have the department editors try designing their own pages whenever possible.

Advisers and staffs must decide upon a format for their publication based on cost, availability of printing facilities, and staff abilities. The popularity of magazine format for the high school publication has increased with the availability of offset printing and computer-set type. This allows students more creativity with layout and design at lower cost.

Organization and patience are two criteria which would benefit a page design editor. He must be able to conceive an idea and follow through the intricate process of executing every detail of that design. Patience is a virtue because of the many variations and tests which are usually necessary before a design is applicable.

Even though design rules were not engraved in stone, the creative student newspaper designer who learns the basic rules of effective page design will be far more able to design distinctive pages.

The page editor should keep in mind three goals as he works on his design: to display the information in accord with its overall importance, to combine the information into pages that are orderly, neat, and appealing to the reader, and to situate the information in such a manner as to make the high school newspaper as readable as possible.

Much work and planning must go into layouts. Editors begin their layouts after the first deadline, so that they will be aware of length and importance of the material. Layouts should never be done before the page editor has seen rough drafts of his copy. The editor cannot possibly make material fit without dictating a material's length and importance.

Even though page design is an art, it is also a scientific endeavor because formulas must be followed to ensure proper distribution of copy, headlines, photographs, and other graphic elements within a given space. The editor indicates where on the page he wants to place each element based upon the principles of good design.

The process of page design is known as "dummying." The editor draws up his page on a dummy, the blueprint which serves as the basis for a paste-up and eventually the final page. Student editors must develop the habit of creating detailed dummies and specifying what they expect the page to look like. A dummy must be clear enough so that anyone can follow it. It should indicate such specifics as headline sizes, column widths, borders, photo credits, cutlines and any special effects desired for the page. Attractive, workable pages are no accident.

The tools of newspaper design include dummy sheets, pica rulers, cropping wheels, pencils, blue photocopy pencils, and color markers. Border tapes in a variety of point sizes are also helpful. A collection of transfer typefaces comes in handy when using novelty typefaces for special effects. Staffs that produce camera-ready pages for the printer will handle all final paste-ups for the newspaper, in which case it is helpful to have T-squares, light boxes, blades, rubber cement, wax or other adhesive, and a flat surface.

Content always dictates the graphics and it is very important to remind the student editors of this fact. The process of designing a newspaper page begins with the editor obtaining a "copy budget" of all stories available which belong on a page. Editors must keep logs containing such information as the name of the reporter assigned to a story, story length, and photo possibilities.

Once the editor knows how many stories and photos or illustrations must be included on a given page, the next step is to classify the available content according to its news significance. A newspaper page is a limited area, and proper allocation of elements becomes the designer's top priority.

The chief principles of design are basic to all newspapers. Graphically, every page must be designed around one major visual element, be it a photograph, a story accompanied by a photograph, a package of two related stories, or an illustration. The reader's eyes will be attracted to one distinctive image on the page. This is referred to as the center of visual impact or C.V.I. The C.V.I. is the most dramatic spot on the page. It attracts the reader's eyes first, becoming a visual target which gives the page its overall graphic impact.

It is human nature, when presented with a newspaper, to look at the upper left hand corner first. The most important story or photograph should be positioned there to command the reader's attention and to begin directing the reader's eye flow.

The elements of design--balance, proportion, and harmony--become especially important when laying out the paper, putting parts next to one another on the page.

Balance is the arrangement and grouping of parts of the whole so that they seem to constitute a single unit rather than a number of unrelated parts. The point of balance on a page is its optical center, slightly above and to the left of the true center. This is the fulcrum of the page and parts must be distributed around it so as to achieve balance. If, for instance, the front page contains a large and small photograph, one must balance the two by placing the large photo near the optical center and the small one farther away. The analogy of a see-saw will make this point clearly.

Proportion is the comparative relation among parts of the composition. On any given page may be found pictures, headlines, type masses for each story, ads, and white space. Each of these will have its own shape but the page will have proportion if the different parts relate to one another. Extremely large headlines above short articles will damage proportion. The square is essentially a dull shape, but the rectangle is pleasing, as one may notice by looking at a book, a window, or a blackboard.

Harmony is the similarity of subject, tone, and shape among parts of the design. Stories on graceful subjects should use headlines with graceful type. Heavy borders around one story on a page where all other borders are light would be inharmonious.

The following are generally agreed-upon guidelines:

1. Simple, uncluttered design is better than complicated design.
2. Consistency from issue to issue is an aid to the reader.
3. Headline faces should be harmonious and headline style consistent.
4. Big pictures look better than small ones.
5. Headlines of equal or near-equal size should not be placed beside each other. (this is called "tombstoning.")
6. White space aids the reader so one should provide plenty of it, perhaps by eliminating the column rule or through the use of a flush-left head style with flexible minimum counts.
7. Page design should indicate to the reader which story or stories the editor considers most important; therefore, the biggest headline belongs on the most important story.
8. Pages should be neither top-heavy nor bottom-heavy, so "heavy" elements--pictures, and stories with large headlines--should be placed strategically around the page to create a pleasing effect. The objective is balance--or a relaxed unbalance.
9. A lot of ornamentation, that is, fancy or cluttered column headings and the like, detract and should be kept to a minimum. A simple design is preferable.
10. Many long lists of tabular material (box scores, etc.) can ruin a page.

The front page should be treated journalistically, displaying those elements that the editors feel deserve the reader's attention first. The front page should be the promise of better things to come. A newspaper that publishes weekly (or less often) should not devote its front page to old news. It should be a showcase for the best content available in an issue. When a "news scoop" is not available, the designer can create a "visual scoop" that will make the reader stop, look, and read the newspaper.

A reader's glance stops at each of the corners; therefore, something particularly interesting should be placed in each corner. This is known as "anchoring the corners." Headlines should reflect in their size the size and magnitude of the story they are over. Stories of one, two, or three paragraphs rarely would take a headline larger than 18 point. Middle-sized stories, from about four paragraphs to nine or ten, would take headlines no larger than 30 or 36 point. Longer stories take larger heads.

Photographs should be used to break up masses of type that otherwise become gray and unappealing to the reader. The photographs should be linked to the story they illustrate. The subject of the photograph should not be looking away from the story because the reader's glance will follow the direction of his eyes. Elements should be tied together. Photo cutlines should be short and avoid duplicating material that will appear in an accompanying story.

Stories should always be directly under the headline. If they run out from under the head, they become especially difficult for the reader to follow. The job of page design is to make it easier for the reader to get information.

Editors should be permitted to give their readers occasional surprises. The element of surprise is an important instrument of makeup magic--it keeps the paper from falling into a rut. So the pattern changes excitingly, and the progressive school newspaper changes, too.

COPY EDITING

The process of editing for a high school newspaper involves much more than just reading the copy. The copyreader is the unsung hero to the staff because he is the one who is responsible for eliminating all flaws in a story. The copy editor's job is to polish and he gets no byline for doing it.

The copy editor needs to have excellent judgment, for he must make distinctions in taste, judgment, and word usage. He must also have an ear for rhythm and a feel for writing and reporting. He must never change anything in a story unless he improves it. A copy editor should not change a reporter's unconventional style if he has a purpose for that style.

A good copy editor should first read a story through to get the general tone and sequence and then make corrections in structure. Use of standard copyreading symbols is vital. The paragraphs of the story should be arranged so that the material flows smoothly. He should compact the facts, simplify and clarify the story, and eliminate unwanted material. The material should be reread several times to ensure accuracy. The more times a story is written and rewritten, the more interesting and precise it will become. Competent writing is a sure way to produce a good story and the copy editor is the guardian of this process.

Probably the most important overall duty of the copy editor is to make sure a story is correct. Mistakes are very similar to lies in that there are no small ones. A mistake is a mistake! And mistakes destroy the credibility of the newspaper. People's names are sacred; no one likes to see his name misspelled. The copy editor must check spelling as well as titles since these are very important to people.

In addition to inaccuracies, the copy editor must make stories conform to the newspaper's style. Consistency throughout the paper is an attainable goal but it is not one that is easily or carelessly achieved.

A copy editor should put himself in the reader's place. If his questions are answered and the story is clear, it is then time to move on to the next step.

HEADLINING

One of the most important copy-editing tasks, headline writing, involves the same rules of accuracy, fair play, decency and good taste observed in writing news stories.

The purpose of a headline is to lure the reader into the story. Headlines should advertise the news and summarize important facts in a news story. Heads on features and news features often arouse curiosity, thus enticing readership. A headline writer must be able to select the key phrase that will attract interest and still be a truthful representation of the whole article. If a writer cannot decide on the most important part of the article, maybe he should be used elsewhere.

Consistency in headline writing is important for a professional look. Basically there are two styles from which to choose: upstyle, in which all major words are capitalized, and downstyle, which is capitalized like a sentence (only the first word and proper names are caps). The upstyle is considered the more formal of the two.

Downstyle has several advantages over upstyle:

1. Headlines are easier to read.

2. They are faster to set.

3. They allow fattest possible count in a given typeface.

A possible disadvantage might be a loss of maximum attention. Downstyle looks best in sans-serif. Also, downstyle heads need larger type and more white space for effective display.

Headlines should always be placed flush left on the column. Flushing means keeping the beginning of each headline deck even with the margin or the imaginary border it creates. The other end of the headline will have a ragged edge. The headlines should never be centered over the story.

Headlines are measured by points. A point is 1/72 of an inch high. Therefore, a 72-point head is one inch high from ascenders to descenders, a 36-point head is 1/2 inch high, an 18-point head is 1/4 inch high, etc. The body type of the story itself is usually 9 point. The really small type, such as that used in box scores, is 6 point.

The smallest headline is normally 12- or 14-point. Most typesetters work in specified graduations: 14, 18, 24, 30, 36, 42, 48, 60, 72, etc. Most headlines will range between 24-point type and 48-point type.

Headlines vary in width and in number of lines as well as in type size. In selecting headline type for an article, what it is about and where it goes on the page are considered. Headlines placed toward the top of the page are more important than those placed lower on the page and are therefore larger. Headline size should be graduated down the page.

Editors have a system for telling copy editors what to write. Instead of saying a 3-column, 36-point, 2-line head, they ask for 3-36-2.

Some stories carry headlines two, three, or four columns wide, if the articles are very important. The use of varied headlines makes for a more attractive page. Also, wider headlines are often easier to write.

A streamer or a banner head is one which extends across almost the entire width of the page. The banner is in larger type and is only for the most important stories. One should never use more than one banner on a page.

Each section of a headline is known as a deck or bank. A kicker or teaser is an overline head in smaller type, often used with a single line head to add interest and appeal.

When a staff decides upon the type faces, sides and various styles it will use, it has developed a headline schedule. The school newspaper will be confined to the typefaces available at the plant that publishes the paper, or it may use rub-off letters to compose its headlines. Either way, only a certain number of characters will fit into an allotted space. The purpose of the headline schedule is to determine how many characters fit it into a given space in a given type size.

An adequate "hed sked" for a small newspaper can be made by clipping from back issues a sample of each of the different headlines that are used regularly and pasting them on a sheet of cardboard. Alongside each example, type specifications and maximum unit count (the number of characters and spaces in a particular size and style or type that will fit into a given measure) should be indicated.

Experience is the best teacher in headline writing. The No. 1 rule is to make the headline fit. A great headline is no good if it is too long.

The basic "do's and don'ts" for headline writing are:

1. Write news heads from the lead.
2. Give each headline a subject and a verb--without a verb it is a label.
3. Write active heads--omit "to be" verbs.
4. Use present tense, not past tense.
5. Avoid repeating a word in the decks of one head--or on a page.
6. Use short, punchy words rather than long ones.
7. Omit articles unless needed for emphasis.
8. Avoid leaving a dangling preposition or infinitive.
9. Avoid separating words that belong together.
10. Avoid punctuation. Use single quotes instead of double. Use a comma instead of "and."
11. Avoid negative statements.
12. Be concise and specific.
13. Beware of double entendre.

When writing headlines, the required count must be kept in mind. Heads mirror the story in capsulized form and include an action verb. News and sports are basic information and should not be subjected to gimmicky headlines. Feature stories lend themselves to creativity with factual headlines that entice the reader into the article. Humor, slight sarcasm, alliteration, and tongue-in-cheek writing are often successfully used in feature heads. However, never sacrifice accuracy for a catch phrase.

Headlines help readers form an opinion about the publication. Their decision on whether or not to buy the issue is often determined by the headlines.

CAPTIONS OR CUTLINES

Very seldom can a picture "speak" for itself. Most pictures need just the right copy. The type and amount of copy needed is determined by the purpose for using the picture. Sometimes a very dramatic picture needs little help from language if used in connection with an editorial. If used as a news picture, it would need the 5W's and H.

Cutlines should explain as many of the 5W's and H as are essential to understanding the picture. As a news picture, the cutline should identify the victim (the who), explain why or how the accident happened, where it happened, and when.

Ten suggestions for good cutlines, drawn up by the newsphoto committee of the Associated Press Managing Editors follows:

1. Is it complete? Is there anything unusual in the picture that is not explained in the cutline?
2. Does it identify? Identification is the basic purpose of the cutline.
3. Does it tell when and where the picture was taken?
4. Does it tell what is in the picture and what is in the story? When accompanying a picture related to a story, the cutline should identify the story without going beyond what is in the picture.
5. Is it easy to read? Check to see that the sentences are short, direct, and in proper sequence.
6. Does it have the names spelled right? This means spelled correctly and in the right order?
7. Is it specific? Does it give information on specific points of interest in the picture, or does it merely echo the obvious?
8. Does it have adjectives? If it does, grab your blue pencil, because either the picture is poor or the cutline is overwritten. Let the reader decide whether the subject is "glamorous," "middle-aged," or the like.
9. Does the picture suggest another picture?

GRAPHICS

Graphics is the subtle art of combining type, screens, lines, and photographs to produce a design that is visually appealing. The successful use of graphics will attract and keep the reader's attention.

Unfortunately, many inexperienced designers try to use as many gimmicks as they can cram on a page but this practice produces confusion rather than order. A good rule of thumb when considering the graphic is this: Is the reader's eye attracted to the graphic itself or to the story, photograph, or layout it is intended to complement? If the answer is the former, refine your effort so that the graphic merely enhances the other elements on the page.

Several elements go into a good graphic style: diversifying layouts, effectively using white space, breaking up gray areas, effectively using photographs, varying headline styles and sizes, and using interesting visual effects.

The goal when planning your graphics should be to direct the reader's eye flow and to eliminate grayness. Grayness results when too much body copy is allowed to run together without being broken up by headlines, photographs, or some other design element. It is boring and it scares the reader off--too much to read.

There are several ways to effectively break this grayness. Running the first line or sentence in the first few paragraphs in boldface type is an obvious and easy solution. Column subheads and pull-out quotes can also be used but they should emphasize important elements in the story; care should be taken to avoid a patchwork effect on the page.

Column rules can also be effective in breaking gray areas but they should not be overused.

Photographs and boxes are obvious tools for breaking the grayness of a page. Photos should be given as large a space as possible but the quality must be good. The use of one or two large photos is much more effective than several small ones. Boxing a story with border take can set it apart. When using this technique, the headline should also be boxed and the copy set one-half pica narrower to accommodate the box.

Headline styles and sizes should be varied on the page. Typefaces used for headlines should be compatible. Occasionally a special typeface may be used but it must complement the story idea, ie., a computer font for a computer story.

The effective use of white space is the key to the design of any page. White (or blank) space makes a page readable and can have a tremendous visual impact by accenting the key elements of a page. Headlines are emphasized by white space and should not be crowded but given room to breathe. White space must be kept to the outside of a headline though, and all headlines should be placed flush with the left margin of the story. Centering a headline, especially one that is a little too short, traps white space, creating wasted space. Spacing between headline decks also traps white space.

Internal margins should be kept consistent throughout the publication to further avoid the problem of trapped white space.

Special effects are the thing most people think about when "graphics" is mentioned. Special effects can add tremendous visual interest to a publication when used with discrimination but when overdone they can make a paper look like a carnival side show. Generally speaking, no more than one special effect should be used per page.

Before attempting any special effect, the printer should be consulted to see if the idea will be workable and affordable.

Screens are the series of small dots that make an area appear gray. They come in various depths, from 10 percent (light gray) to 80 percent (almost black). When used over body copy, a screen can set a story apart. However, they should be kept light. Anything darker than 20 percent will be difficult to read. Screens should be used over important stories only.

Screens are also effective in breaking up white space and in tying photographs or artwork into the story. They can be cut into various shapes.

Another effective technique is to use a shape suited to the story. For example, a heart-shaped screen might be used behind a story about springtime romance. This effect must not be overused, however.

Reverse, printing white type on a black background, provides a dramatic visual effect. The contrast with the rest of the page immediately draws the reader's attention to the reversed material. When properly used, reverses can add to the impact of the story. But again, this technique must not be overused.

Overburning is the process by which a headline or copy is printed on a light portion of a photograph. Care must be used with this technique. Usually overburning is limited to headlines but it can be effective with copy. In either case, the photo area to be overburned must be light, plain, and unessential to the understanding of the photo. For example, if to overburn a story about a champion diver at a school, one might take a picture of him on the board from the shallow end of the pool so that the water comprises much of the foreground of the photo and then overburn the story on that water.

There are several other special effects to consider. Spot color (if affordable) is very effective but its use must be carefully planned. The color chosen should complement the story or spread. Wrapping type around a picture is also effective. TV Guide uses this technique frequently, as do other publications. Large letter initials, mentioned earlier in the discussion of gray space, can draw attention to a story. They can be raised above the copy, dropped several lines into the copy, or stand free. The initial represents the first letter of the first word in the story or paragraph. Frequently its effectiveness is improved when it is screened down or even reversed on a screened box.

As with any design technique, the way to get new ideas is to be a constant observer of what others are doing. Magazines and local dailies are excellent sources of ideas. Graphics that catch the eye can be clipped and incorporated into the publication. Above all, one should use them judiciously but not be afraid to experiment.

PHOTOJOURNALISM

PHOTOJOURNALISM

In any newspaper it is the picture that first attracts the reader's eye; therefore, the quality of the photography must be evident. Out of focus, dirty, or scratched prints take away from even the most elaborate newspaper. The success of today's publication depends greatly upon the careful selection and training of staff photographers. It should be the responsibility of the photographer to identify the people and events of any picture. The photographer should therefore have a hand in the writing of cutlines. A novice photographer should become acquainted with many aspects of photography.

Camera Handling and Shooting Techniques

All cameras should be handled carefully. They are precision tools and require a certain amount of care. Cameras function properly when they are kept in good condition. Lens must be cleaned with special lens tissue and cleaning solution. The lens cap must remain in place when the lens is not in use. The soft glass surface of all lens should be protected with an ultraviolet (UV) or haze filter. Cameras, lenses, and film should never be exposed to heat or prolonged sunlight. Cameras should always be protected from wet and dusty weather conditions. If the picture is a must, place a plastic bag over everything except the end of the lens.

Choosing a camera suitable for the individual staff's needs will be based largely upon the financial situation and physical facilities available. Camera selection would also be based in part upon the adviser's preference or film types. Since fixed focus cameras have relatively few adjustments, an explanation of their capabilities will be left to the camera's instruction booklet.

The single lens reflex (SLR) camera offers through-the-lens focusing of the frame, a wider control of depth of field, precise control of contrast through aperture settings, and control of stop action through shutter settings.

Being able to focus the shot by examining exactly what will be in the frame eliminates the chance of cutting off heads. This assures the photographer that the actual contents of the frame will be on the negative when processed. Many SLR's have through-the-lens light metering which allows control over the contrast in a picture.

Adjusting the amount of light coming through the lens is done with the aperture setting on the lens. (Some cameras are aperture priority and the setting is performed elsewhere on the camera.) The aperture settings vary from 1.4 to 22. Basically, the smaller number allows more light to enter the camera and strike the film. For example, an aperture setting of f/2 will allow more light to reach the film than a setting of f/16. In areas of low light a larger aperture should be used.

Another factor which determines the setting of the aperture is the shutter speed. The faster the shutter speed, the larger the lens opening should be. For example, the school photographer is trying to stop the action of the hurdle jumper on the track. He chooses a shutter speed of 250. The aperture would be adjusted to increase the amount of light entering the camera for a correctly exposed shot. Accordingly, the photographer changes the f/stop (aperture setting) to f/11 to offset the increased shutter speed.

The aperture setting of the SLR can also be used to control depth of field, a concept which allows a greater distance of focus for special situations. A smaller f/stop increases the depth of the subject matter in focus. For example, a number of students are standing in line at the ticket booth for an area game. To allow the greatest number of students to be in focus from front to back of the line, the aperture should be set at f/22 and the shutter speed reduced to 60 (light permitting) to be sure of an in-focus picture.

A shorter depth of field results in a blurred background (a situation used sparingly for special effect). The aperture would be set on f/2 and the shutter speed increased to compensate for the increased light entering the camera. For example, one of the cast members for the spring play is calmly putting on her makeup backstage amidst the hustle and bustle of many other actors and stagehands. The aperture emphasizes the preciseness of the makeup application at f/2 and plays down the hustle and bustle.

Shutter speeds on many SLR's range from B (a time setting effected with a cable release) to 1000. These numbers represent the fraction of one second that the shutter remains open for exposure of the film.

Shutter speeds allow the photographer to control a part of his composition through effect. For example, one of the students is entered in the national championship in dirt bike racing being held in the area. The school photographer has decided to try a variety of shots which convey motion. This can be done by panning, stopping action, or blurring the subject. The motion of a scene is best captured if the subject is moving across the viewing screen rather than toward the photographer.

Composition

The correct composition of a photograph can eliminate many problems for staff members. Good photojournalism requires the practice of these guidelines.

Pictures should be simple. Busy backgrounds and surroundings which compete with the subject are distracting and often look absurd. People should not grow trees or poles out of their heads. A photographer should remember that the camera sees everything in the frame and should therefore keep composition simple. Each picture should have only ONE center of interest.

Dividing a frame horizontally and vertically into thirds gives a graph effect to achieve balance. This is known as the rule of thirds. The center of interest should fall at one of the intersections of this graph. This allows the subject to move into the picture and eliminates placing the subject in the center of the photograph.

Framing a picture places natural objects or people in the foreground to draw the viewer's eye into the center of interest. Photos should not be framed on all four sides. The subject of the picture must be allowed a way out. If the subject is moving, he should be going in the direction of the unframed side of the photo. Framing can also be done with goalposts, backboards, buildings, trees, poles, and obvious visual lines.

Using lines to enhance a picture is also a way of leading the viewer's eye to the center of interest. Rows of objects like bleacher seats, trees, fence posts, and telephone poles all lead the eye to a subject. It is important to remember that newspaper pictures should include people as their subject unless there is an obvious reason not to do so.

Good composition also involves shooting from the proper angle. Head-on and eye-level shots should be avoided. The subject of the picture will often determine a good shooting level. Shooting up at a person will visually increase his height, make him appear slimmer, and lend a feeling of importance. Shooting down on a subject makes him look shorter and heavier. This angle also makes him appear small and unimportant. Unless there is a certain mood to be set, the best angle is often to the side of the subject.

Although cropping can be done in the darkroom or by a staff member, it is always good to crop within the viewfinder of the camera. The photographer should move in close and watch for special occurrences. A good photographer is not shy and does not mind being seen. He is at the scene and gets the candid shot.

Posed pictures should be reserved for group shots. A group shot is strictly a record picture of who belonged. Subjects should be placed close together in set rows for easy identification. Props such as pompons, rackets, and golf clubs should be avoided.

Flash Photography

Pictures which are taken using natural light are the best to use; however, it is inevitable that some flash pictures will be used. Instead of flashbulbs, most cameras use electronic flashes which are cheaper and more popular. Basically there are four methods of flash photography: direct lighting, bounce lighting, off-camera flash, and fill lighting.

Direct lighting--shooting with the flash mounted to the camera--is the easiest method and the type most likely to be used. It gives the subject a flat, washed-out look and often produces harsh shadows.

Bounce lighting is done by angling the flash unit above or to the side of the subject. This produces adequate light and gives the subject a more professional look which direct lighting does not.

Off-camera flash offers a greater variety of lighting situation. It softens shadows and reduces the washed-out look.

Fill-in flash is used to erase shadows caused by natural or artificial lighting. For fill light the flash intensity should be reduced by one-half. (For flash units not equipped with intensity settings, a doubled cloth over the flash will produce an equal effect.)

Successful flash techniques are dependent upon the photographer's knowledge of his equipment and his interest in producing quality pictures.

Darkroom Procedures

The quality of prints relies directly on the careful training of photographers. The school which has a quality program has a distinct advantage over the school which has no darkroom, where pictures are somewhat a problem. The solution is the acquisition of cameras and a darkroom. With a little work, small bathrooms and closets can be converted into fine, workable darkrooms.

Film Processing

In processing film the most important thing a photographer must remember is that NO light, no matter how dim, should reach the unprocessed film.

IN TOTAL DARKNESS the film should be removed from the canister and loaded onto the processing reel. The reel is then placed in the developing tank and the lid secured. This tank is now light-tight and any light may be turned on. All chemicals are added through a special opening in the top of the developing tank. The tank should not be opened until the final chemical is removed.

A developing fluid is then poured carefully and slowly into the tank to avoid air bubbles. The tank should be lightly tapped on a flat surface to remove air bubbles and then gently agitated periodically (usually done by holding the lid on tight and turning the tank over slowly once or twice). Chemical temperatures and exposure times are critical.

Once the developing time has elapsed, the developer is poured from the tank and the film is water-rinsed twice. The stop bath, a solution of water and acetic acid is added to the tank to stop the developing process. After the stop bath has been removed, the unopened tank goes through two more water rinses.

Now the fixer must be added to the developing tank. Fixing the film is very important and should never be cut short. If the film is properly fixed, the negatives will not become cloudy when removed from the tank. After the current amount of time, the fixer is removed. The film is now able to withstand the presence of light and the lid may be removed.

The film reel is briefly placed in a circulating bath of water for approximately five minutes. (If the HCA is not used, the wash time is 20 minutes.) A wetting solution helps the film dry with relatively few water spots. The film can not be hung to dry or placed in a film dryer.

When the film is completely dry, the negatives should be handled carefully to avoid scratching the surfaces, since the smallest scratch can ruin an otherwise good picture. Negatives should be placed in protective sleeves and cataloged for easy retrieval.

ADVERTISING

ADVERTISING

Many high school newspapers sell advertising, but few run successful ad programs. An ad program is effective only if the ads consistently draw the consumer into the business being advertised. The reason most high school publications fail in this area is that little attention is given to audience or to ad design.

An advertiser has a right to expect results for his money. Therefore, high school students should concentrate on businesses their peers would have reason to patronize. Florists, hair stylists, clothing stylists, clothing outlets, fast food establishments, record shops, etc., are much more likely to benefit from advertising in a high school paper than are plumbers, building materials suppliers, and the like.

Assuming the audience is right, an ad will command attention and therefore produce results only if it is well-designed. "Business card" ads should be strictly avoided. Instead, each ad should concentrate on balance (formal or informal), proportion (pleasing to the eye), directional pattern, unity and emphasis (one element dominant). In addition, the ad should be built around an active sales message, possibly tying in with school or community events, holidays or student lifestyle. Copy should be timely and directed toward the high school consumer, and art should feature the product with use of student models when possible. (A model release signed by a parent is a necessity.)

It takes a little more time to design an ad specifically for each business but the overall results will be worth it. Businessmen will be more willing to support the efforts of high school journalists if they see results from their advertising.

FUTURE TRENDS AND GRADING

FUTURE TRENDS

Micro-computer technology

Micro-computers are capable of ending much of the technical drudgery associated with the publication of a high school newspaper. Increasingly affordable hardware and easily-mastered word-processing software have already replaced typewriters and correction fluid in many publication labs. Though not yet within the reach of most schools, recently perfected desk-top publishing equipment promises to do for light tables and X-acto knives what micro-computers have done for typewriters.

Information graphics

Constant exposure to television, advertising, and magazines has made American society visually-oriented. Modern newspapers increasingly package facts, figures, and complex information in creatively designed maps, charts, or graphs. This approach to making information easily understood and quickly consumable is called information gathering. Although high school newspapers usually don't have access to professional designers of graphics, they can use a variety of techniques from student-drawn bar graphs to micro-computer generated pie charts to convey information.

GRADING

A major concern for advisers working with newspaper production staffs is the evaluation process. Beginning advisers sometimes perform this task in a subjective manner. However, experienced advisers have developed a more equitable method of evaluating students' progress in a production course.

The Appendix contains articles and forms which can be adapted by an adviser to fit his staff's special requirements. A review of scholastic press associations' publications will provide other examples.

APPENDIX

LEGAL AND ETHICAL RESPONSIBILITIES

The Society of Professional Journalists, Sigma Delta Chi

CODE OF ETHICS

(Adopted by the 1973 national convention)

The SOCIETY of Professional Journalists, Sigma Delta Chi, believes the duty of journalists is to serve the truth.

We believe the agencies of mass communication are carriers of public discussion and information, acting on their Constitutional mandate and freedom to learn and report the facts.

We believe in public enlightenment as the forerunner of justice, and in our Constitutional role to seek the truth as part of the public's right to know the truth.

We believe those responsibilities carry obligations that require journalists to perform with intelligence, objectivity, accuracy and fairness.

To these ends, we declare acceptance of the standards of practice here set forth:

* **RESPONSIBILITY:** The public's right to know of events of public importance and interest is the overriding mission of the mass media. The purpose of distributing news and enlightened opinion is to serve the general welfare. Journalists who use their professional status as representatives of the public for selfish or other unworthy motives violate a high trust.

* **FREEDOM OF THE PRESS:** Freedom of the press is to be guarded as an inalienable right of people in a free society. It carries with it the freedom and the responsibility to discuss, question and challenge actions and utterances of our government and of our public and private institutions. Journalists uphold the right to speak unpopular opinions and the privilege to agree with the majority.

* **ETHICS:** Journalists must be free of obligation to any interest other than the public's right to know the truth.

1. Gifts, favors, free travel, special treatment or privileges can compromise the integrity of journalists and their employers. Nothing of value should be accepted.

2. Secondary employment, political employment, holding public office and service in community organizations should be avoided if it compromises the integrity of journalists and their employers. Journalists and their employers should conduct their personal lives in a manner which protects them from conflicts of interest, real or apparent. Their responsibilities to the public are paramount. That is the nature of their profession.

3. So-called news communications from private sources should not be published or broadcast without substantiation of their claims to news value.

4. Journalists will seek news that serves the public interest, despite the obstacles. They will make constant efforts to assure that the public's business is conducted in public and that public records are open to public inspection.

5. Journalists acknowledge the newsman's ethic of protecting confidential sources of information.

* **ACCURACY AND OBJECTIVITY:** Good faith with the public is the foundation of all worthy journalism.

1. Truth is our ultimate goal.

2. Objectivity in reporting the news is another goal, which serves as the mark of an experienced professional. It is a standard of performance toward which we strive. We honor those who achieve it.

3. There is no excuse for inaccuracies or lack of thoroughness.

4. Newspaper headlines should be fully warranted by the contents of the articles they accompany. Photographs and telecasts should give an accurate picture of an event and not highlight a minor incident out of context.

5. Sound practice makes clear the distinction between news reports and expressions of opinion. News reports should be free of opinion or bias and represent all sides of an issue.

6. Partisanship in editorial comment which knowingly departs from the truth violates the spirit of American journalism.

7. Journalists recognize their responsibility for offering informed analysis, comment and editorial opinion on public events and issues. They accept the obligation to present such material by individuals whose competence, experience and judgment qualify them for it.

8. Special articles of presentations devoted to advocacy or the writer's own conclusions and interpretations should be labeled as such.

*** FAIR PLAY:** Journalists at all times will show respect for the dignity, privacy, rights and well-being of people encountered in the course of gathering and presenting the news.

1. The news media should not communicate unofficial charges affecting reputation or moral character without giving the accused a chance to reply.

2. The news media must guard against invading a person's right to privacy.

3. The media should not pander to morbid curiosity about details of vice and crime.

4. It is the duty of news media to make prompt and complete correction to their errors.

5. Journalists should be accountable to the public for their reports and the public should be encouraged to voice its grievances against the media. Open dialogue with our readers, viewers and listeners should be fostered.

*** PLEDGE:** Journalists should actively censure and try to prevent violations of these standards, and they should encourage their observance by all newspeople. Adherence to this code of ethics is intended to preserve the bond of mutual trust and respect between American journalists and the American people.

TEN COMMANDMENTS FOR REPORTERS

1. Observe carefully and listen attentively.
2. Stock the mental cupboard.
3. Read regularly and critically.
4. Build up a wide acquaintanceship.
5. Display initiative and resourcefulness.
6. Exercise diligence and patience.
7. Use imagination, but don't fake.
8. Write, and keep on writing.
9. Think clearly and accurately.
10. Make wide use of leisure time.

'Is this libelous?' Simple chart helps student get answer

By Albert C. Skaggs
Syracuse University

Students attempting to cope with an examination—or professionals deciding how to handle an ad, a story or a handout—often face the bottom-line question: "Is this libelous?"

My colleague Cleve Mathews and I devised a chart which may help the student or the practitioner answer that question. It systematically leads one through the points that must be considered in deciding the probable effect of a statement. Many say they have found it helpful.

We had out simple, inexpensive mimeographed copies of the chart in our courses in mass communications law and ethics. The chart also has been used in writing and editing classes where we treat libel briefly. A colleague who teaches public relations uses it in teaching the preparation of news releases.

In my own courses, I hand out the chart after the readings and lectures on libel, believing that it would be of little use to a person who was unfamiliar with the basic legal principles. that has drawn a complaint from at least one student who said, "It could have been handed out earlier." Mathews, on the other hand, distributes the chart first thing and he uses it as an outline for his lecture.

The chart begins with consideration of any news story, editorial, advertisement, news release, letter to the editor or other statement and poses a series of questions which may be answered "yes" or "no." It leads the user through the essentials of libel—defamation, identification, publication—and the primary defenses: truth, privilege and fair comment. It alludes to only one technical defense: consent. It deals in a broad way with *New York Times v. Sullivan* and its progeny by posing questions about reckless or knowing falsity, and whether the person identified is a public official or public figure.

Asnwering the questions correctly can lead to a reasonable conclusion about whether the statement is dangerous. From this a decision can be made whether to revise the statement, spike it, publish it, or seek competent legal advice before doing anything else.

Basic knowledge of the law of libel is necessary for successful use of the chart. For example, the first question it poses is: "Does it damage a person's reputation?" This is the basic question of whether the statement defames and sometimes the user of the chart may find that question hard to answer. Also, the user can't answer the question "Is it privileged?" without knowing something of the doctrine of privilege.

The chart's main value is that it causes the user to at least pose the crucial questions about a statement. The careful user is unlikely to have to say later: "Gee, I never thought of that!"

Students appear to find the chart helpful. I found one exam on which the student had sketched the chart, apparently from memory, on the back of one of the exam sheets for use as a guide in answering the questions.

In an evaluation questionnaire completed at the end of one course in mass communications law, students overwhelmingly applauded the chart, saying they found it helpful.

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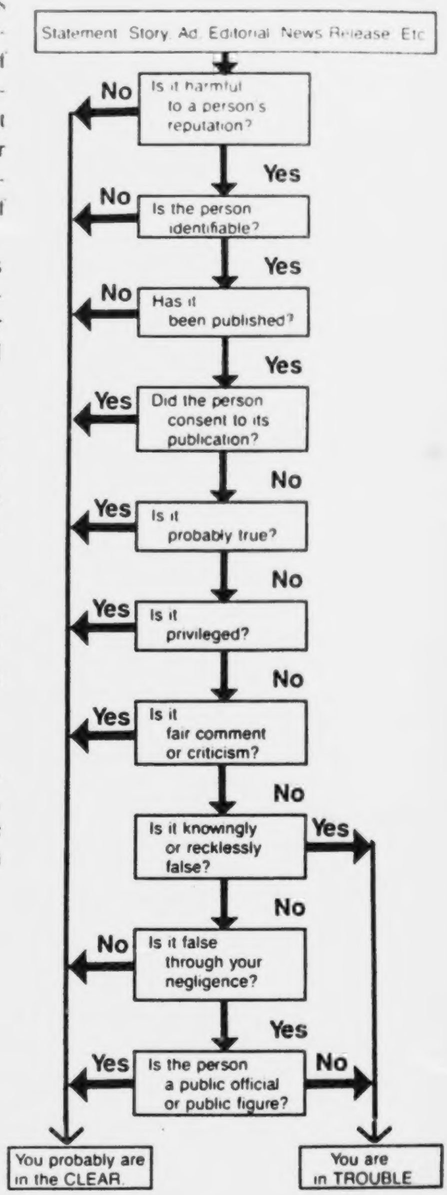
QUESTION
Is It Libel?


Statement Story Ad Editorial News Release Etc
No
Is it harmful to a person's reputation?
Yes
No
Is the person identifiable?
Yes
No
Has it been published?
Yes
Yes
Did the person consent to its publication?
No
Yes
Is it probably true?
No
Yes
Is it privileged?
No
Yes
Is it fair comment or criticism?
No
Is it knowingly or recklessly false?
Yes
No
No
Is it false through your negligence?
Yes
Yes
Is the person a public official or public figure?
No
You probably are in the CLEAR
You are in TROUBLE

Official Guidelines & Editorial Policies:

Remedying the Confusion

By Mary Hartman

When students at a Portland, Ore., high school attempted to write a story about the presence of weapons in their school, they ran into some major roadblocks. Three vice principals who had the facts wouldn't talk to them and another news source warned them to "let sleeping dogs lie."

The school administration refused to acknowledge that the young journalists had a right to cover this story. *Official guidelines* subscribed to by the Portland School District gave the students that right.

Students in another Portland high school recently decided to change the scope of their sports coverage. They replaced game wrap-ups with in-depth sports features and put more emphasis on girls' and minor sports.

This was an *editorial policy* decision between staff members and their faculty adviser.

These incidents illustrate the difference between two important—and often confusing—terms, *official guidelines* and *editorial policies*.

Official guidelines define the rights, restrictions and responsibilities of student journalists, the faculty adviser and the school administration, including the school board. Such guides, based on law, form ground rules for everyone who is involved in the publication of newspapers in public schools to follow.

These guides are generally formulated with input from students, teachers, administrators, school board members and citizens of the community. When guidelines are acceptable to all parties, they are adopted by the school board. Generally, these guides remain constant from year to year *unless a legal change occurs*. Then the guides must be changed.

Editorial policy is a statement of intent written by the student newspaper staff usually with the cooperation of the faculty adviser. It lists the specific ideals that a staff wants to live by. A common misunderstanding is that the term "editorial policy" applies to the editorial page only. It doesn't. It concerns the news content of the entire paper.

An editorial policy can change each year because the staff changes. A new staff might have new goals; these should be reflected in a new editorial policy. Unlike rules in official guidelines, editorial policies do not have to conform to the law. There's nothing in the law, for example, that says a staff must expand its coverage of girls' sports. But, journalists can make it a policy to do this.

It's important to define another term: *Code of Ethics*. Journalists get all caught up in semantics and misuse that term, too. A Code of Ethics, such as the one endorsed by the American Society of Newspaper Editors with which many student journalists are familiar, expounds on the moral platitudes that journalists should live by. It says that responsibility, freedom of the press and independence are important, and it discusses the need for fairness, truthfulness and accuracy, all in general terms. While these are all laudable and necessary attributes, they do not specify exactly what a newspaper might do in a given situation. An editorial policy does.

Understanding the meaning of these terms has taken on a sense of importance that didn't exist ten years ago. Various court decisions have extended First Amendment freedoms of expression to students. This has prompted school districts, school principals, teachers and students to write guidelines, policies and codes. And there has been much misunderstanding about each.

This article will suggest some remedies for the confusion. It is divided into sections: official guidelines and editorial policies.

Official Guidelines

When a school district agrees to compose guidelines, it embarks on a trying journey. The drafters must have some knowledge of student press law and some notion about what to include in the document they are about to write.

Some suggestions of what to include:

1. Introductory statement
2. Purpose of the publication
3. Statement about publications board

4. Prior review statement
5. Restrictions on student journalists
6. Rights of student journalists
7. Role of the adviser
8. Role of the administration
9. Statement regarding distribution of paper (time, manner and place)
10. Minority students clause.

Introductory statement: This preamble, while unnecessary, can define the role of the press in the school or it can simply reiterate the First Amendment. It provides an opportunity for those drafting the guidelines to philosophize about the role and responsibility of the press in a free society. It can be lengthy or brief. It sets the tone for what's to come.

Purpose of the publication: The courts have said that once a school newspaper has been established as a forum for student expression, that freedom must stand. Accordingly, the purpose of such a newspaper must be defined as being a forum for student viewpoints consistent with the constitutional regulations. The use of the school newspaper as a learning laboratory and as a means of communication among students, teachers, administrators and citizens of the community might also be specified.

Publications board statement: In some school districts, a publications board exists as caretaker of the student newspaper. This board might be composed of students, teachers, administrators and members of the community. If your school has this kind of arrangement, the board's existence must be acknowledged in the official guidelines, and its role must be explained.

Prior restraint statement: The U.S. Court of Appeals, Seventh Circuit, has said that any prior review is unconstitutional. In other circuits, prior review has been permitted, but it must be done under strict written guidelines. These guidelines must be written in language that students can read and understand. The guides must specify to whom copy should be submitted and the time limits under which decisions must be made. Finally, the guidelines must grant students the right to be present during an appeal and to present their side of the case.

Restrictions on student journalists: Just as student journalists have the same First Amendment rights as the professional press, so they must live within the same legal limitations. These limits include restrictions on publishing information that is libelous or obscene or which might create a disruption of activities within the school. Guidelines may also restrict students from invasion of privacy in the course of their news gathering. But students cannot be restricted from publishing something simply because school officials don't like it. That fact might also be noted in the guides.

Rights of student journalists: Student journalists can report on and comment about controversial issues on and off campus. While the student has the responsibility to the standards of good journalism—and this responsibility should be clearly understood—this responsibility cannot supersede his First Amendment rights to free expression except as specified above.

Role of the adviser: Some courts have defined the role of the newspaper adviser as advice-giver—when advice is sought. These same courts have removed the adviser from the role of censor, which, perhaps, should be made clear in the guidelines. Realistically, most advisers have enough rapport with their students to blend some teaching with their advice-giving. This is a good-will relationship that doesn't have to be stipulated in writing.

Role of the administration: The school administration is obligated to provide the students with a qualified journalism instructor and with adequate equipment and space for a sound journalism program. But the fact that a district must provide these essentials does not empower the administration to act as a censor except for constitutionally valid reasons. Therefore, it is pointless to use official guidelines to equate financial support with control of the student newspaper. The law won't support that.

If administrators feel that a constitutionally valid reason for censorship exists, and if the publications board cannot resolve the issue, an appeals process—involving the adviser and the administration—should exist. An excellent example of a well-defined process can be found in the guidelines of the Escondido, Calif., Union H.S. District, San Diego County.

Time, manner and place of distribution: Any manner of distributing the paper that might be disruptive can be regulated by the school. For instance, journalism students do not have the right to interrupt a class to pass out the paper. They can't demand that a teacher take class time to distribute the paper. But they can find a time, place and way to distribute that isn't disruptive. that the school is a place for distribution is a premise based on law, and the district guidelines should reflect that.

Minority clause: Journalism Education Association says in its "position statement" (adopted in 1974) that minority students should be offered equal opportunity to participate in journalism programs. JEA suggests a need to identify inequities that keep minority students out of these programs.

Such a statement complies with federal affirmative action goals to bring minorities into all roles of society; it goes hand-in-hand with professional journalists' goals of hiring more minorities; and it takes a step toward eliminating inequities as described in *Captive Voices*. (*Captive Voices*, published in 1974, is a summary of findings by the Commission of Inquiry into High School Journalism, funded by the Robert F. Kennedy Foundation.)

The JEA position paper, which is a suggested set of guidelines in itself, is available by writing Marion Anderson, JEA secretary, South High School, 3128 S. 12th, Sheboygan, Wis. 53081.

Student Press Law Center's model guidelines, reproduced in conjunction with this article, can be ordered by writing to the Center, 1750 Pennsylvania Ave. N.W., Room 1112, Washington, D.C. 20006.

At first glance, these guidelines may seem like a one-way street going in the wrong direction for school administrators. They aren't. Writing guidelines makes it possible—at last—for everyone involved to learn what the law is regarding student newspapers. And, when the guides are finished, they provide an escape hatch for administrators. When Irate Citizen calls the school principal to complain about a story in the student paper, the principal can point to the guidelines—

and to the law—to justify the publication of the story and the fact that he couldn't have stopped it if he had wanted to. The guidelines are thus an effective way of getting the administration off the hook.

Editorial Policies

These are easier to write than guidelines. The policy does not have to conform to the letter of the law as guidelines do. And it is not necessary to form a community-wide drafting committee since policy-making is staff business.

Most staffs, however, involve advisers. Some consider it good public relations to include the principal. It's a way of letting him see the commitment that a staff has to responsible journalism.

An editorial policy can include just about anything. Witness the students who decided to turn every issue of their paper into a daybrightener: They published on a different color of paper each time. As inconsequential as that might seem, it was a staff decision and it was written into the editorial policy.

There are some general rules to consider when writing these policies. Sentences must be grammatically correct and logical. Journalists who can't state their goals clearly and properly aren't apt to do much better when writing for the school newspaper. And a policy isn't logical when it says, "We shall strive to keep the highest journalistic standards by presenting fact rather than opinion and backing the opinion we present with sound reason and judgment."

The policy can reiterate the legal ground rules listed in the official school district guidelines. Students can reaffirm their intent to avoid libel and obscenity and to stay away from publishing material that would create a disruptive atmosphere in the school.

Terms must be used correctly. Don't confuse profanity with obscenity or libel with slander or rights with privileges. A student who says that the paper will avoid "all slanderous comments" doesn't understand the difference between written and spoken defamation.

Writing a policy takes time. A Washington newspaper staff took two months to write one and cancelled all issues of the paper until it got the job done. It was a good learning experience and the staff felt protected when it had a policy to cover itself, says adviser Ray Burke of Othello H.S.

Finally, when the policy is finished, publish it in the newspaper. This is a way of giving credibility and an air of professionalism to the paper. It's a way of telling the readers that student journalists take their jobs seriously. Some staffs publish the full policy in the first issue of the year; some repeat the policy in every issue. How often you publish it is up to you, but DO PUBLISH it at least once during the year.

Ask an art student to letter the policy on poster paper (if it's not overwhelmingly long), and hang it in the publications room for all to see. Make copies for each staffer. Display the policy during National Newspaper Week each October. Show it to your school principal and give a copy to each school board member. Because policies usually focus as much on student responsibilities as on rights, this is a chance to promote your good image to these officials.

The contents of editorial policies can be divided into two general categories: (1) statements covering the journalistic goals of the newspaper and (2) statements describing causes that the newspaper wants to support. The latter can range from crusading on behalf of environmental concerns to promoting good feelings between the school and the community. The causes for which a newspaper can campaign are determined by the staff's time and imagination.

A staff's journalistic goals emerge from the standards it wants to meet and from circumstances in its school. If, for example, a school has special interest groups that constantly hound for newspaper space, students will have to draft a policy that will give all groups a fair share of space, but not more.

Following are some important questions to consider when forming newspaper policy:

1. Purpose of the newspaper: What role do you assign to the school newspaper? What do you want to accomplish? Here's an opportunity to apply the American Society of Newspaper Editors' *Code of Ethics* to your staff. Will you be fair and impartial? Endeavor to be accurate? Truthful? Responsible? These ideals can be set forth as you define your paper's purpose.

2. Profanity: Since no laws exist restricting the use of profanity, students must decide its use on ethical grounds. Will profane words ever be allowed in the school paper? What standards will be used to determine that? Are *damn* and *hell* profane? Should their use be regulated?

3. Content: Who determines what goes into the school paper? What do you do when the principal suggests, strongly, that the results of a standardized reading test—showing the school in a good light—go on the top of page one? Or, what do you do when the band director tells you to give lots of space to a story about raising funds to buy new uniforms? Do you retain your right to choose content and to determine priority of stories when demands come from teachers who might play a major role in your future? A policy, written for all to see, might save you some uncomfortable moments later.

4. Staff writing: Must all stories be staff written? Will you seek contributions from the student body? Will you permit stories written by faculty or by citizens in the community? How will you handle a barrage of information that you didn't ask for? One staff had to specify staff-writing-only with faculty members tried to force guest columns onto the students. The newspaper now has a no-guest-column policy, but it invites the faculty to write letters to the editor.

5. Editorials: Should they be the consensus of staff opinion? The feelings of the individual writer? Should editorials be signed? How should editorial subjects be determined? Should editorials appear on the same page in each issue? Should they be visually set apart from news stories?

6. Controversial Issues: Will both sides of a controversy be covered in news stories? On the editorial page? Should students go out of their way to find opposing viewpoints? Since student papers are partially supported by taxes can they endorse political candidates and bond issues? The law hasn't decided that question, yet, so students will have to give it special consideration.

7. Letters to the editor: Will adequate space be provided for letters? Must letters be signed? Will they be published anonymously? Who decides? How long can letters be? Can the staff edit for length, grammar and punctuation? What restrictions on content—libel, obscenity or potential for disruption—must letter-writers exercise? What safeguards are used to determine that the person who signs the letter is, indeed, the writer?

8. Trivia: Will you run gossip columns, song dedications, boy-and-girl-of-the-issues? Is it your business to conduct popularity polls and student most-and-best contests? How do you determine suitability of this material? How does its use fit into the philosophy of your newspaper?

9. Reviews: Will you review professional artists who perform in your area? Books? Records? Movies? Will you review school plays and musical performances? What qualifications should staff members have to be reviewers? How important is it to be sensitive to the feelings of young student performers? (This is usually a touchy issue. Ed Maggi, adviser to two Catholic student newspapers in Portland, Ore., points out, however, that student journalists are reviewed every time the paper is published. Maggi says that student journalists should be able to review school productions and he recommends saying so in the editorial policy.)

10. Bylines: What should be bylined? Who determines that? Are bylines given liberally as incentives? Are they assigned only to opinion pieces? When is a news story bylined? Are bylines required to hold the individual student accountable for his work? (No legal basis exists for the latter. If the newspaper is sued, the editors, adviser, school administration and school district are still held accountable, regardless of whether the story is bylined.)

11. News and features: Will you emphasize school news? Will you cover community news? Is there a place in the paper for state, national, or international news? How will appropriateness be determined? Who will determine it? How will you cover issues? Bulletin board news? What do you do when a student, staff or faculty member or school administrator is involved in a crime? Will you cover student weddings? What about coverage of unchartered student organizations? Youth organizations that are not related to the school (Four-H, Boy Scouts, Campfire Girls)? what is a feature story? Should features be included solely for informational value? Entertainment value? If the latter criteria is applied, features can be anything from mystery teachers to the song dedications discussed under Trivia. Do you want that kind of thing in your school newspaper?

12. Errors: Will you correct errors? How soon after the error is published will it be corrected? Will the correction receive the same priority as the original story? Will you publish a correction when you discover an error or must it be called to your attention?

13. Illustrations: What standards determine the news or entertainment value of a picture? What about running a photo that makes someone look foolish? Would you ever run a questionable picture? What standards must cartoons meet? Will you use graphs, charts, maps or other artistic devices which consume liberal amounts of space? How can that be justified?

14. Advertising: Some student journalists do not want to put advertising policy in writing because to do so gives unscrupulous advertisers the opportunity to write ads for questionable products that meet policy requirements. But, staffs might want to specify products for which they will not accept advertising, namely alcohol or any other substance that is not legally available to teenagers. Also, guidelines from the Student Press Law Center state that student newspapers which run commercial advertisements may not be prohibited from running political advertisements. That's a matter for each staff to decide.

Rules, spelled out clearly, will make life easier for everyone involved in producing the school newspaper. And that includes the principal, superintendent and school board.

GUIDELINES FOR STUDENT PUBLICATIONS

From the Student Press Law Center

Many censorship disputes arise because there are no rules or other official policies to guide students and administrators. While students may not be punished in the absence of such rules or policies, the lack of guidelines often allows administrators to attempt to unlawfully curtail student expression. High schools should enact policies to govern student publications similar to those set forth below:

Model Guidelines for Student Publications

Statement of Policy

It is undeniable that students, both on and off campuses, are protected in their exercise of freedom of expression by the First Amendment of the Constitution of the United States. According, it is the responsibility of the school officials to insure the maximum freedom of expression to all students.

Official School Publications

Content: Student journalists may report on and editorialize about controversial and crucial events in the school, community, nation, and world. However, the student press must observe the same legal responsibilities imposed upon the conventional news media. Thus, the student press should avoid expression which is:

(a) obscene, according to current legal definitions;

(b) libelous, according the current legal definitions;

(c) creates a material interference and substantial physical disruption of educational activities.

In determining the type of material which violates the above restrictions, it must be noted that expression which invites or stimulates heated discussion or debate among students or in the community, or criticizes school officials, does not constitute the type of disruption prohibited.

Restrictions on Time, Place and Manner of Distribution. The school may adopt reasonable restrictions on the time, place and manner of distribution. For example, distribution may be restricted to periods of time in which students are not in classrooms and may be restricted in a reasonable manner so as not to substantially interfere with the normal flow of traffic within corridors and entrance ways. Limitations effectively denying students the opportunity to deliver literature to other students may not be imposed.

Advertisements. If commercial advertisements are permitted in school publications, political advertisements may not be prohibited.

Unofficial School Newspapers

The First Amendment guarantees the freedom of students to publish newspapers other than those sanctioned by the school. However, where students wish to distribute on campus, such publications may be restricted by reasonable regulations relating to time, place and manner of distribution. The prohibitions against obscenity, libel and material which causes the immediate material and substantial disruption of the school are also applicable.

Sales. The school must permit the sale of all student originated or distributed publications.

Anonymity. Students may publish and write anonymously and school officials have no right to require the identification of the author of any article or editorial.

Prior Approval

Any system requiring prior approval of student expression by school officials is inconsistent with the traditional guarantees of the First Amendment. Students may not be required to submit their expression to school authorities prior to distribution.

Credit goes to the following teachers who provided information for this article:

Beverly Kerns, Beaverton H.S., Beaverton, Ore.
Sandra Carbone, John Marshall H.S., Portland, Ore.
Carla Harris, Bend H.S., Bend, Ore.
Ray Burke, Othello H.S., Othello, Wash.

Student Press Law Center's

MODEL GUIDELINES

for Student Publications

I. STATEMENT OF POLICY

It is undeniable that students are protected in their exercise of freedom of expression by the First Amendment to the Constitution of the United States. Accordingly, school officials are responsible for ensuring freedom of expression for all students.

It is the policy of the ______________________________ Board of Education that (newspaper), (yearbook), and (literary magazine), the official school-sponsored publications of____________________ High School have been established as forums for student expression and as voices in the uninhibited, robust, free and open discussion of issues. Each publication should provide a full opportunity for students to inquire, question and exchange ideas. Content should reflect all areas of student interest, including topics about which there may be dissent or controversy.

It is the policy of ______________________________ Board of Education that student journalists shall have the right to determine the content of official student publications. Accordingly, the following guidelines relate only to establishing grounds for disciplinary actions subsequent to publication.

II. OFFICIAL SCHOOL PUBLICATIONS

A. Responsibilities of Student Journalists

Students who work on official student publications determine the content of those publications and are responsible for that content. These students should:

1. Determine the content of the student publication;
2. Strive to produce a publication based upon professional standards of accuracy, objectivity and fair play;
3. Review material to improve sentence structure, grammar, spelling and punctuation;
4. Check and verify all facts and verify the accuracy of all quotations, and;
5. In the case of editorials or letters to the editor concerning controversial issues, determine the need for rebuttal comments and opinions and provide space therefore if appropriate.

B. Prohibited Material

1. Students cannot publish or distribute material that is "obscene as to minors." "Minor" means any person under the age of 18. Obscene as to minors is defined as material that meets all three of the following requirements:

   (a) the average person, applying contemporary community standards, would find that the publication, taken as a whole, appeals to a minor's prurient interest in sex; and
   (b) the publication depicts, in a patently offensive way, sexual conduct such as ultimate sexual acts (normal or perverted), masturbation and lewd exhibition of the genitals; and
   (c) the work, taken as a whole, lacks serious literary, artistic, political or scientific value.

Indecent or vulgar language is not obscene.
[Note: Many statutes exist defining what is "obscene as to minors." If such a statute is in force in your state, it should be substituted in place of Section II (B((1).]

2. Students cannot publish or distribute libelous material. Libelous statements are probably false and unprivileged statements that do demonstrable injury to an individual's or business's reputation in the community. If the allegedly libeled party is a "public figure" or "public official" as defined below, then school officials must show that the false statement, was published "with actual malice," i.e., that the student journalists knew that the statement was false or that they published it with reckless disregard for the truth - without trying to verify the truthfulness of the statement.

   (a) A public official is a person who holds an elected or appointed public office.
   (b) A public figure either seeks the public's attention or is well known because of personal achievements.
   (c) School employees are public officials or public figures in articles concerning their school-related activities.
   (d) When an allegedly libelous statement concerns a private individual, school officials must show that the false statement was published willfully or negligently, i.e., the student journalist who wrote or published the statement has failed to exercise reasonably

prudent care.

(e) Under the "fair comment rule," a student is free to express an opinion on a matter of public interest. Specifically, a student may criticize school policy or the performance of teachers, administrators, school officials and other school employees.

3. Students cannot publish or distribute material that will cause "a material and substantial disruption of school activities."

   (a) Disruption is defined as student rioting; unlawful seizures of property; destruction of property; or substantial student participation in a school boycott, sit-in, walk-out or other related form of activity. Material such as racial, religious or ethnic slurs, however, distasteful, are not in and of themselves disruptive under these guidelines. Threats of violence are not materially disruptive without some act in furtherance of that threat or a reasonable belief and expectation that the author of the threat has the capability and intent of carrying through on that threat in a fashion not permitting acts other than suppression of speech to mitigate the threat in a timely manner. Material that stimulates heated discussion or debate does not constitute the type of disruption prohibited.

   (b) For a student publication to be considered disruptive, specific facts must exist upon which one could reasonably forecast that a likelihood of immediate, substantial material disruption to normal school activity would occur if the material were further distributed or has occurred as a result of the material's distribution. Mere undifferentiated fear or apprehension of disturbance is not enough; school administrators must be able affirmatively to show substantial facts that reasonably support a forecast of likely disruption.

   (c) In determining whether a student publication is disruptive, consideration must be given to the context of this distribution as well as the content of the material. In this regard, consideration should be given to past experience in the school with similar material, past experience in the school in dealing with and supervising the students in the school, current events influencing student attitudes and behavior and whether there have been any instances of actual or threatened disruption prior to or contemporaneously with the dissemination of the student publication in question.

(d) School officials must protect advocates of unpopular viewpoints.

(e) "School activity" means educational student activity sponsored by the school and includes, by way of example and not by way of limitation, classroom work, library activities, physical education classes, official assemblies and other similar gatherings, school athletic contests, band concerts, school plays and scheduled in-school lunch periods.

C. Legal Advice

1. If, in the opinion of student editor, student editorial staff or faculty adviser, material proposed for publication may be "obscene," "libelous" or would cause an "immediate, material and substantial disruption of school activities," the legal opinion of a practicing attorney should be sought. The services of the attorney for the local newspaper or the free legal services of the Student Press Law Center (202-466-5242) are recommended.
2. Legal fees charged in connection with the consultation will be paid by the board of education.
3. The final decision of whether the material is to be published will be left to the student editor or student editorial staff.

III. NONSCHOOL-SPONSORED PUBLICATIONS

School officials may not ban the distribution of nonschool sponsored publications on school grounds. However, students who violate any rule listed under II(B) may be disciplined after distribution.

1. School officials may regulate the time, place and manner of distribution.

   (a) Nonschool-sponsored publications will have the same rights of distribution as official school publications;

   (b) "Distribution" means dissemination of a publication to students at a time and place of normal school activity, or immediately prior or subsequent thereto, by means of handing out free copies, selling or offering copies for sale, accepting donations for copies of the publication or displaying the student publication in areas of the school which are generally frequented by students.

2. School officials cannot:

   (a) Prohibit the distribution of anonymous literature or require that literature bear the name of the sponsoring organization or author;
   (b) Ban the distribution of literature because it contains advertising;
   (c) Ban the sale of literature; or
   (d) Create regulations that discriminate against nonschool sponsored publications or interfere with the effective distribution of sponsored or non-sponsored publications.

IV. PROTECTED SPEECH

School officials cannot:

1. Ban speech solely because it is controversial, takes extreme, "fringe" or minority opinions, or is distasteful, unpopular or unpleasant;
2. Ban the publication or distribution of material relating to sexual issues including, but not limited to, virginity, birth control and sexually-transmitted diseases (including AIDS);
3. Censor or punish the occasional use of indecent vulgar or so called "four-letter" words in student publications;
4. Prohibit criticism of the policies, practices or performance of teachers, school officials, the school itself or of any public officials;
5. Cut off funds to official student publications because of disagreement over editorial policy;
6. Ban speech that merely advocates illegal conduct without proving that such speech is directed toward and will actually cause imminent unlawful action;
7. Ban the publication or distribution of material written by nonstudents;
8. Prohibit the school newspaper from accepting advertising, or
9. Prohibit the endorsement of candidates for student office or for public office at any level.

V. COMMERCIAL SPEECH

Advertising is constitutionally protected expression. School publications may accept advertising. Acceptance or rejection of advertising is within the purview of the publication staff, who may accept any ads except those for products or services that are illegal for all students. Political ads may be accepted. The publication should not accept ads only on one side of an election issue.

VI. ADVISER JOB SECURITY

The adviser is not a censor. No teacher who advises a student publication will be fired, transferred or removed from the advisership by reason of his or her refusal to exercise editorial control over the student publication or to otherwise suppress the protected free expression of student journalists.

VII. PRIOR RESTRAINT

No student publication, whether nonschool-sponsored or official will be reviewed by school administrators prior to distribution or withheld from distribution. The school assumes no liability for the content of any student publication, and urges all student journalists to recognize that with editorial control comes responsibility, including the responsibility to follow professional journalism standards.

VII. CIRCULATION

These guidelines will be included in the handbook on student rights and responsibilities and circulated to all students.

Supreme Court Issues a Warning to High School Students

". . . Student journalists should be prepared to defend rights the courts already have acknowledged, and become aware of the Supreme Court's recent limits on the abuse of those rights."

By Thomas Eveslage

"The times they are a-changin' "
Bob Dylan, 1964

HERE WE GO AGAIN! Just when a 17-year effort seemed to have brought a solid legal foundation recognized and respected by judges, school officials and student journalists, the U.S. Supreme Court has raised some troublesome questions in a high school free speech ruling.

The July decision in *Bethel School District No. 403 v. Fraser* will not immediately overshadow the support lower courts have given the student press since 1969. But the mood of the times and the tone of the *Bethel* case contrast sharply with the anti-war atmosphere of the early 1970s and the spirit of *Tinker v. Des Moines.*

This means that student journalists should be prepared to defend rights the courts already have acknowledged, and become aware of the Supreme Court's recent limits on the abuse of those rights. This article will discuss the Supreme Court's *Bethel* decision, what it means to student publications and how staffs might prevent the problems that this ruling could bring.

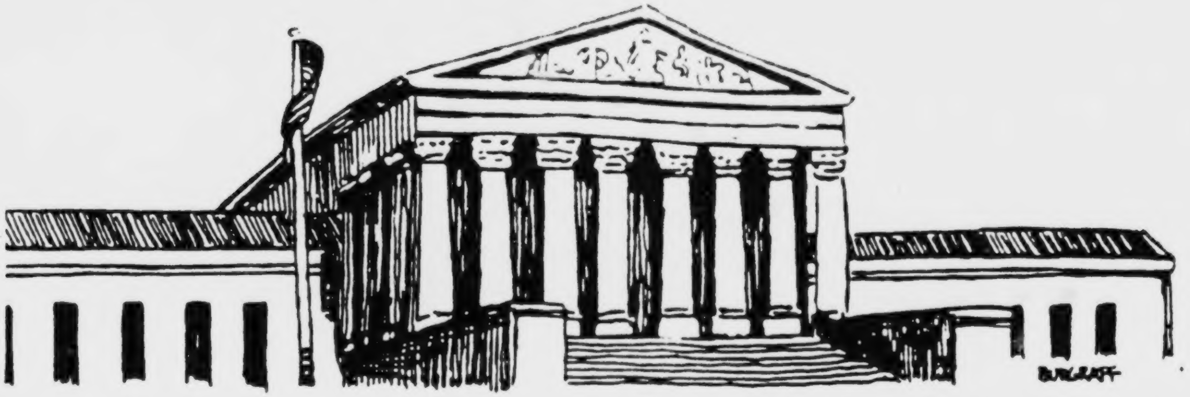
And trouble HAS been brewing. Although students and school officials become more aware each day of free speech boundaries in the schools, students are being pushed to defend those rights. By mid-May, calls for legal advice to the Student Press Law Center (SPLC) were up 77 percent over the same period in 1985, according to director Mark Goodman. In just the month before the *Bethel vs. Fraser* ruling, two federal appellate courts and a district court ruled in cases involving student publications.

Bethel v. Fraser did not deal directly with the student press, however. In fact, it concerned expression seemingly no worse than that which courts have routinely protected. But, as the *New York Times* observed, "Matthew N. Fraser was hit by the swing of the political pendulum."

Fraser, an honors student and award-winning debater, had criticized the administration several times in articles published in the student newspaper. Before he gave a six-sentence campaign speech at a school assembly in April of 1983, he showed it to several teachers. Two warned him that because of the sexual overtones, he should not deliver it. He went ahead anyway.

The speech of less than a minute described Fraser's candidate as "firm—he's firm in his pants, he's firm in his shirt, his character is firm" and as one who "takes his point and pounds it in. . . . He doesn't attack things in spurts—he drives hard, pushing and pushing until finally—he succeeds." He said his candidate would "go to the very end—even the climax—for each and every one of you."

Court testimony later revealed that three students in the audience of 600 made suggestive movements and several others hooted during the speech. The candidate spoke briefly after Fraser's speech and the end-of-day assembly



Ben Burgraff from Student Press Law Center *Report*

was dismissed. The next day, three teachers made comments to the administration. None suggested that the speech had disrupted school activities.

Matthew Fraser received a three-day suspension for violating a rule prohibiting "conduct which materially and substantially interferes with the educational process. . . . including the use of obscene, profane language or gestures." His name also was removed from those being considered as a graduation speaker.

The district court and Ninth Circuit Court of Appeals agreed with Fraser that the school acted unconstitutionally. Applying rationale from earlier court decisions, the appellate court said that "As long as the speech was neither obscene nor disruptive, the First Amendment protects (Fraser) from punishment by school officials."

This is how most legal authorities have interpreted *Tinker v. Des Moines*, and student journalists have won numerous cases with the argument. In its 1985 book *Law of the Student Press*, the SPLC noted that "Students have the right under the First Amendment to express themselves peacefully on school grounds."

But judges have just as consistently said that high school students do NOT have the same rights as adults, and that "special circumstances" of the school environment give officials some flexibility. School officials may not censor expression merely because they disagree with the content or find it distasteful, but expression that would likely lead to disruptive CONDUCT may be suppressed or punished.

Louis Ingelhart, in his new book *Press Law and Press Freedom for High School Publications*, notes that "Schools will and do forbid noisy, disruptive, insolent, disobedient conduct fraught with profanity and vulgarities. The courts uphold the schools in these regulations."

But where does protected EXPRESSION end and unprotected CONDUCT begin? Was Matthew Fraser's speech at a school assembly protected expression or was it unprotected conduct? School officials said it was the latter.

The district court and court of appeals in the Bethel case found no evidence of disruption and said the language was not obscene. In an editorial after the Supreme Court heard arguments in the case last March, *USA Today* concluded, "Maybe Matthew's mouth should be washed out with soap. But that's no reason to send free speech to the woodshed."

The Supreme Court disagreed, ruling 7-2 that "a high school assembly or

> *"Schools will and do forbid noisy, disruptive, insolent, disobedient conduct fraught with profanity and vulgarities. The courts uphold the schools in these regulations."*
> *Louis Ingelhart*

ABOUT THE AUTHOR

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> "The undoubted freedom to advocate unpopular and controversial views in schools and classrooms must be balanced against the society's countervailing interest in teaching students the boundaries of socially appropriate behavior."

classroom is no place for a sexually explicit monologue directed towards an unsuspecting audience of teenage students." The Court upheld the school's "disruptive conduct" rule.

To the relief of student rights supporters, the Court did NOT discredit the *Tinker* decision, and said Fraser was not punished for expressing unpopular ideas. A "nondisruptive, passive expression of a political viewpoint," such as that of students wearing armbands, the Court said, is far different from "speech or action that intrudes upon the work of the schools or the rights of other students."

Student journalists can properly argue that the contents of a responsible student publication contrast sharply with the content of Matthew Fraser's speech. But there is one particularly bothersome difference between the 1969 *Tinker* decision and the *Bethel* ruling.

Tinker was a case in which the Court said that students are citizens with constitutional rights, and the burden is on those who suppress such rights. *Bethel v. Fraser*, however, focuses on the rights of school officials, clearly emphasizing school authority and placing free expression rights of students in the background.

In *Bethel*, the High Court said:

> *"The undoubted freedom to advocate unpopular and controversial views in schools and classrooms must be balanced against the society's countervailing interest in teaching students the boundaries of socially appropriate behavior."*

So what does this mean for student journalists? You can bet that by the time you read this, your principal and superintendent will know of the *Bethel* ruling. Because the Court supported the school's enforcement power, but did not clearly distinguish expression and conduct, student journalists may suffer from broad interpretations of the ruling. Students, then, should know what the Court did and did not say:

1. The Court twice referred to inappropriate speech "in the classroom or in school assemblies." There was no mention of student publications and instead a statement of support for "civil discourse and political expression."

2. In the past, claims of "substantial disruption" usually have accompanied attempts to censor student publications. Students often have won in court when the school has not been able to demonstrate such disruption. Matthew Fraser won in the lower courts because of this, but the Supreme Court played down this burden on school officials.

It is more important that school officials maintain order and protect minors from "exposure to vulgar and offensive spoken language," the Court said. This leaves future applications of "substantial disruption" uncertain.

3. The Court seems to be saying in *Bethel* that "offensive expression," previously protected if not obscene, libelous or disruptive, may now be punished. But the Court was concerned with offensive LANGUAGE, not offensive TOPICS.

Political ideas or public issues may be discussed . . . but not with "offensive" language. "(S)chools . . . may determine that the essential lessons of civil, mature conduct cannot be conveyed in a school that tolerates lewd, indecent, or offensive speech and conduct," the Court said.

Although *Bethel v. Fraser* is not a student press case, it will affect the operations of student publications just as the non-press *Tinker* decision did. Publication staffs can be ready by taking some precautions.

1. **PREPARE.** Have a policy statement about content and philosophy BY this year's staff, FOR this year's publication. Also, draft and adopt a clear and specific code of ethics and a set of legal guidelines. For ideas, see the Journalism Education Association's or SPLC's model guidelines.

2. **COMMUNICATE.** Make sure that you and school officials mutually understand the role of the publication, what's expected of you and what you expect. And see that the school officials receive, understand and accept your policy statement, ethics code and legal guidelines.

3. **RECRUIT.** Before trouble arises, identify supporters of your publication and its standards. Develop a community booster club or organize the parents of your staff members. Make sure they, too, understand and support what, why and how you do what you do.

4. **THINK.** Probably the Supreme Court's loudest message to today's students is "Act Responsibly!" It may seem unfair to expect you not to make mistakes, since as adults you will have constitutional protection for even some IRRESPONSIBLE speech. But the Court is reminding you that high school students do not have the same rights as adults.

Perhaps this discussion has been more depressing than necessary. Considering the First Amendment strides that students have taken in 17 years, and the Court's continued acknowledgement that students DO have free speech rights, it might be better to view the cup as half full rather than half empty.

After all, the free expression rights that really count are those that you and your publication have. And, the Supreme Court is saying, you are just going to have to work a little harder now to preserve that freedom. **Q&S**

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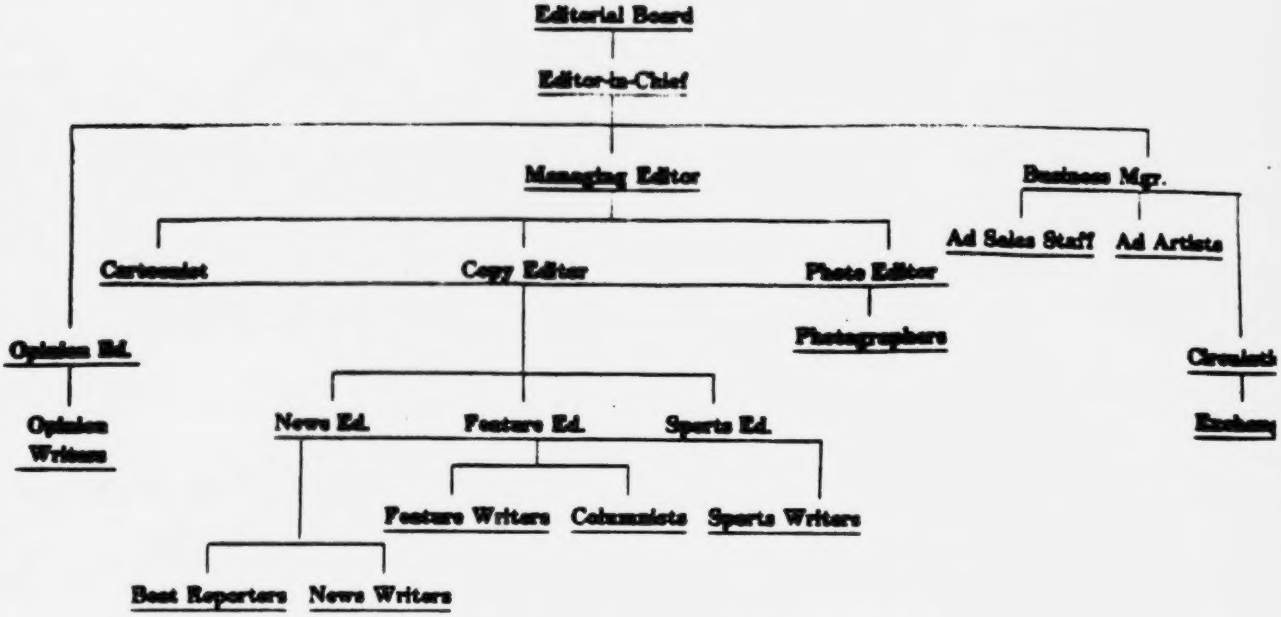
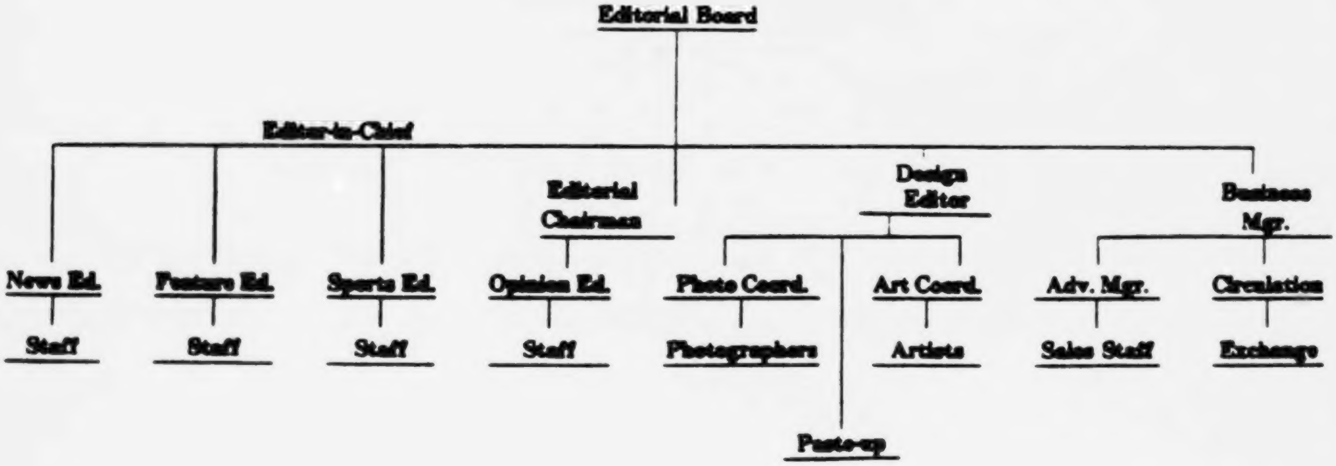
STAFFING

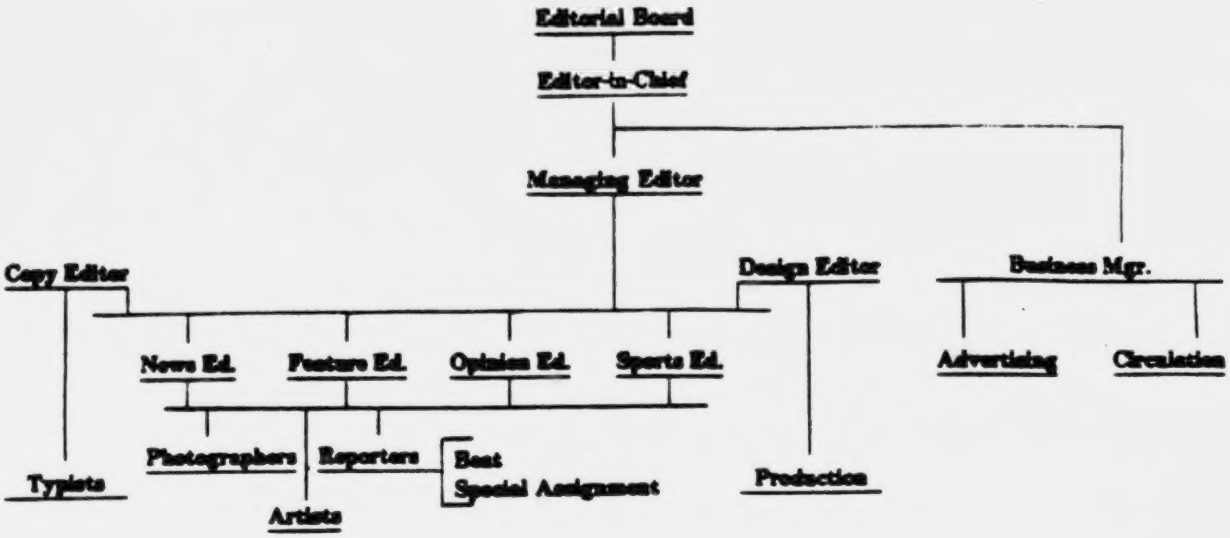
Newspaper Staff Structure


Editorial Board
Editor-in-Chief
Managing Editor
Business Mgr.
Ad Sales Staff
Ad Artists
Cartoonist
Copy Editor
Photo Editor
Photographers
Opinion Ed.
Opinion Writers
Circulati
Exchang
News Ed.
Feature Ed.
Sports Ed.
Feature Writers
Columnists
Sports Writers
Beat Reporters
News Writers

Newspaper Staff Structure


Editorial Board
Editor-in-Chief
Editorial Chairman
Design Editor
Business Mgr.
News Ed.
Feature Ed.
Sports Ed.
Opinion Ed.
Photo Coord.
Art Coord.
Adv. Mgr.
Circulation
Staff
Staff
Staff
Staff
Photographers
Artists
Sales Staff
Exchange
Paste-up

Newspaper Staff Structure


Editorial Board
Editor-in-Chief
Managing Editor
Copy Editor
Design Editor
Business Mgr.
News Ed.
Feature Ed.
Opinion Ed.
Sports Ed.
Advertising
Circulation
Photographers
Reporters
Beat
Special Assignment
Typists
Artists
Production

STAFF RESPONSIBILITIES - SAMPLE I

By circulating among your staff a list of job descriptions such as the one below, you help each person learn exactly what is expected of him or her.

* * * * *

EDITOR-IN-CHIEF

.Supervises all other staff members.
.Sets up schedules so that all pages are assigned.
.Makes certain others accomplish their designated tasks.
.Assign any incomplete task to another staff member in the event that the person responsible failed to complete it.
.Offers suggestions for editorials and other stories.
.Does some writing of stories and editorials.
.Sells a fair share of advertising.
.Ensures that the paper reaches the printer at the scheduled time.
.Reminds page editors and others of deadlines.
.Is responsible to the adviser.
.Sets a good example by keeping busy and urging others to do the same.
.Gives final approval to every page.

(The managing editor will assume the above duties during his class hour if the editor-in-chief is not enrolled in that hour. The editor-in-chief will then supervise the managing editor and remind him of tasks not yet completed.)

PAGE EDITOR

.Assigns the page for which he is responsible.
.Sets up and maintains deadlines for copy, headlines, and pictures.
.Copyreads and proofreads all stories to be placed on his assigned page.
.Operates the typesetter or bargains with others so that all copy is ready by the scheduled deadlines.
.Assigns no more than one story on his page to himself or to any other individual.
.Cooperates in writing for other pages.
.Makes sure that all stories under his supervision are discovered and assigned.
.Checks with other page editors to assure there is no duplication, either in any single edition or in previous editions.
.Is responsible to the editor-in-chief.
.Makes a final check of his page for any errors.
.Sets a good example by keeping busy and urging others to do the same.

BUSINESS MANAGER

.Keeps ledger accounts up to date by making entries for every check received and every advertisement inserted within a twenty-four hour time period.
.Mails cumulative bills to every advertiser who has a balance by a date no later than the tenth of every month.
.Adds new accounts to the ledger as they are received from the advertising manager.
.Makes sure that all account sheets are typed and complete.
.Makes deposits with the school treasurer.
.Balances the newspaper accounts as each summary is received from the office.
.Writes receipts when necessary.

CIRCULATION MANAGER

.Makes available a set of mailing labels no later than Thursday before each paper is mailed on Friday.
.Checks with the advertising manager to be sure labels are made for advertisers.
.Supervises the complete mailing procedure.
.Delivers the papers to the post office or finds someone else to do it.
.Receives and files all exchange papers.
.Keeps the mailing file up to date by periodically checking to be sure the staff is receiving a paper from each school on the mailing list.
.Periodically checks the exchange paper files to be sure papers are kept in order.

PHOTOGRAPHER

.Solicits orders from page editors and advertising manager well in advance.
.Reminds other staff members of their deadlines.
.Has pictures sized and ready to send to the printer by Wednesday morning before the Friday distribution date.
.Keeps a file of negatives keyed to a notebook of contact prints.
.Keeps a record of negatives already used.
.Borrows and returns negatives when necessary.
.Keeps a running inventory of supplies and equipment.
.Supervises all equipment and its use.
.Assigns picture-taking events to others, not always keeping the most interesting for himself.
.Maintains an awareness of what might make good pictures and takes those pictures.
.Watches scheduling of events so that nothing is missed.
.Maintains equipment and takes it for repair when necessary.

- .Informs the adviser of any necessary expenditures.
- .Is responsible to the editor-in-chief and the adviser.

REPORTER

- .Sells advertising.
- .Writes several kinds of stories.
- .Volunteers for assignments.
- .Accepts those assignments for which he has not volunteered.
- .Assists in writing headlines.
- .Assists in setting type.
- .Learns to arrange pages and straighten them in preparation for a stint as page editor.
- .Covers beats every week and follows up on any story ideas that may not be assigned by an editor.
- .Assists with any task assigned by a page editor or the editor-in-chief.
- .Is responsible to any person from whom he accepts an assignment.
- .Keeps busy.

ADVERTISING MANAGER

- .Supervises the sale of all advertising.
- .Keeps a running total of all advertising sold.
- .Reminds staff members of the amount of advertising still needed in order to publish.
- .Supervises the making up of all ads sold.
- .Improves or designs advertisements when necessary.
- .Sells advertising and writes several kinds of stories.
- .Makes page layouts with ads properly placed, being sure that no coupons are back to back and that no serious competitors are on the same page.
- .Sets deadlines for himself so that page editors will have time left to complete their work before the paper goes to the printer.
- .Keeps a record book, entering each ad as it is sold and properly completing the entire forms for future issues.
- .Keeps a book with all advertising contracts arranged in alphabetical order.
- .Informs the business manager of any new advertisers contracted and supplies the name, address, and other important information for each one.
- .Supplies the circulation manager with a set of labels, one addressed to each advertiser who has inserted an ad in the issue, no later than Thursday before the mailing deadline of Friday.
- .Is responsible to the editor-in-chief and the adviser.
- .Sets a good example by keeping busy.
- .Reports total income to the adviser after each paper.

STAFF RESPONSIBILITIES - SAMPLE II

I. ADVISER

1. Recruits staff.
2. Selects staff with the help and advice of editors.
3. Determines staff positions with the help and advice of editors.
4. Sets up training programs.
5. Realizing that this is a student publication, the adviser organizes the staff so that the students do the writing, editing, photography, art, and the layout.
6. Teaches students to be ethical, responsible journalists. Helps them to weigh their responsibilities to their readers and the consequences of publishing.
7. Advises students about the publication of articles on sensitive issues. Spends much time with them discussing whether or not the articles should be published.
8. Guides students in making ethical and editorial decisions.
9. Teaches students their First Amendment rights and responsibilities.
10. Sets high standards for students.
11. Guarantees to the principal that the paper will be financially sound.
12. Teaches students to work effectively in a work environment.
13. Helps students solve work-related, interpersonal problems.
14. Provides job descriptions for staff.
15. Familiarizes himself/herself with the latest trends in journalism. Relates what is learned with the staff.
16. Helps students with their writing, art and photography skills.
17. Trains editors to be effective editors.
18. Encourages students to attend available workshops, classes, and conventions. Chaperons when necessary.
19. Maintains positive public relations with the faculty and community.
20. Advises editorial board. Must be present at all meetings, states his/her opinions, but does not vote.
21. Enters paper in competition.
22. Orders all materials necessary for publishing the newspaper after board approval.
23. Chaperons students with after-school work.
24. Sets up appointments with professional consultants and media experts.

II. EDITOR

1. Serves as administrative head of staff.
2. Makes final decisions concerning the paper's content.
3. Is responsible to adviser and principal.
4. Sets high standards for the rest of the staff and acts according to these standards.

5. Sets up or clarifies code of ethics at start of the year, is familiar with these guidelines, and reviews the content to see that it adheres to the code. Works with the managing editor to determine editorial policies. May choose to bring all policies before the editorial board for discussion. When completed, must familiarize staff with the code of ethics.
6. Notifies adviser immediately of any material that is sensitive and of any problems that occur.
7. With associate editor, helps page editors and staff members with articles, design and interpersonal relationships.
8. Becomes aware of the latest trends in journalism and communicates these to the rest of the staff through reading, workshops, and classes.
9. Designs and lays out the front page.
10. Attends all staff meetings, training sessions, conferences and other related educational activities when they are available.
11. Makes sure that students follow the rules set forth in the style sheets, although this is primarily the responsibility of the editors, by having the entire staff quizzed regularly and by requiring the editors to pass with a 90 or better to keep their positions.
12. Assists in teaching any staff member along with editor.
13. With copy editor, checks and edits all pages before they go to the printer, leaving a minimum of one day for editors to correct errors.
14. Serves as a voting member of the editorial board.
15. Sells ads.
16. Sets and amends policies with advisers.
17. Makes sure that information for folios and nameplate is set and laid out properly.
18. Determines that all materials necessary for production are ordered and picked up.
19. Makes sure copy is delivered to and picked up from the typewriter.
20. Sets deadlines and sees that they are met. Excuses staffers only when absolutely necessary.
21. Maintains positive public relations with adviser, principal, faculty and community.
22. Makes sure that the paper's content follows legal guidelines.
23. Approves or disapproves the budget.
24. Initiates phone chain by calling editors.
25. Learns stylebook well (must pass with a 90 or better consistently). Failure to do so may result in removal from this position.
26. Oversees production crew with help of associate editor.
27. Collects and reviews budgets (copies given to editor-in-chief by page and managing editors) and decides on front page material.
28. Checks to see that editors have made all assignments by second day after meeting with printer (for next issue).

29. Checks to see if art/photo assignments have been given to the appropriate staffs and distributed by each page editor by the assigned day.
30. Makes sure front page material is chosen and the respective editor (generally news) from whom it was taken is aware that the material is going on the front page. This should be done no later than final deadline day.
31. Does front page layout for the front page by assigned dealine.
32. Oversees pasteup - must be after school everyday during pasteup.
33. Makes sure printer materials are labeled correctly.
34. Writes stories for every publication.
35. Makes sure that all front page material gets to typesetter and is typeset.
36. Sends in all art/photo for PMT's no later than 2 days before page deadline.
37. Makes sure photo and art assignments are written out and given to respective staffs by the assigned deadline - a minimum of one assignment per article.

III. MANAGING EDITOR

1. Serves as editor in the absence of editor-in-chief.
2. Acts as production manager.
   a. Sees that all stories are accounted for, typed, run and arrive intact at the newspaper room the next day.
   b. Distributes copy to editors and insures proper steps are taken to make sure nothing is lost.
3. Makes editorial, photo and art assignments in time for next issue.
4. Calls editorial board meetings in time for the next issue, chairs them and has one vote.
5. Lays out editorial page and does pasteup.
6. Does corrections and PMT's for editorial page.
7. Attends meetings and stays after school when necessary.
8. Writes at least one article per issue.
9. Is the editorial editor in charge of the editorial staff.
10. Organizes and prepares the letters to the editor and guest editorial sections for each issue.
11. Sells ads.

IV. ASSOCIATE EDITOR

1. Helps editor perform his/her duties in any way possible.
2. Helps reporters and editors with interviews, reporting, writing, design and interpersonal relationships.
3. Sells ads.
4. Organizes in-school distribution of newspapers.
5. Assigns wings for newspaper distribution.
6. Writes at least one article per issue.
7. Edits behind copy editor.

8. Oversees pasteup for paper with editor, stays after school during pasteup/layout and assists page editors when needed.
9. Calls editorial board meetings when necessary.
10. Votes as member of editorial board.

V. ADS/BUSINESS EDITOR

1. Keeps a list of what each staff member has sold in ads.
2. Notifies adviser/editor of how much money in ads has been sold for each issue.
3. Votes as member of editorial board.
4. Sells ads.
5. Coordinates ad sales days and teams.
6. Coordinates business manager with ad design editor.
7. Makes sure that if an ad is sold that it is run correctly and the advertisement is billed.
8. Creates new ideas for ad sales, i.e., posters, lists of businesses to be contacted.
9. Keeps track of ad forms (with business person's signature) for grade purposes.
10. Meets deadlines.
11. Makes sure enough money in ads is sold.
12. Sends letter to advertisers at end of year.
13. Makes final check of ads before being sent to printer.
14. Writes at least one article per issue.
15. Serves as member of editorial board and has one vote.

VI. COPY EDITOR

1. Edits all articles to be typeset before they are typeset.
2. Edits copy after it is typeset.
3. Edits pages just before they go to the printer.
4. Points out all errors in copy to editors for correction.
5. Writes articles for any staff (asks different editors for assignments).
6. Sells ads.
7. Votes as member of editorial board.
8. Meets deadlines.
9. Also checks to see if all photo and art has been given credit.

VIII PAGE EDITOR

1. Oversees the content and layout of one section of the newspaper (news, feature, or sports).
2. Makes article and deadline assignments.
3. Makes photo and art assignments. One art or one photo assignment should be made for each article.
4. Writes at least one article for each issue.
5. Edits all articles pertaining to their sections of the newspaper.

  a. Edits first drafts of articles the same day they are due. Since this is a time-consuming task, some of the articles should be given to the assistant editor for editing. When necessary, returns articles the next day for rewriting.
  b. Collects rewrites on final deadline day making sure they are typewritten and edits as necessary. Gives to copy editor for editing.
  c. Edits all typeset copy once again after copy editor. Gives corrections to typesetters immediately. Any corrections not completed at deadline must be sent to the printer the next day.
  d. Assigns paste-up corrections to the assistant editor.
  e. Reads pages one more time after layouts are completed to make sure the pages are free of errors.

6. Designs pages with help of assistant editor. Layouts should be effective and follow style rules. Rough layouts should be completed and given to the editor-in-chief for approval by assigned deadline.
7. Sends in all art and photos for PMT's no later than two days before final printer deadline.
8. Notifies editor-in-chief and adviser of any material that is sensitive and of any problems that are likely to occur.
9. Helps members of his or her staff with the reporting, writing and rewriting of their articles.
10. Reminds his or her staff of upcoming deadlines. Checks continuously on photographers', artists' and reporters' progress.
11. Helps in the training of assistant.
12. Assigns each reporter to write a minimum of two headlines for each article written. Chooses the best headlines. Rewrites them if necessary.
13. Sees that photographers have written cutlines.
14. Turns in article, photo and art budget to editor-in-chief.
15. Attends all editorial board meetings. Has one vote.
16. Decides content of assigned pages subject to the approval of the editor.
17. Seeks input from staff on story, photo and art ideas.
18. Sells ads.
19. Learns stylebook well. Makes a score of 90 or better on test. Failure to do so may result in removal from this staff position.
20. Meets all deadlines.
21. Stays after school until all pages in his or her section are completed and approved by the editor-in-chief.
22. Attends all staff meetings, training sessions, conferences and other related educational activities.
23. Calls staff as part of phone chain.
24. Sets high standards for staff and acts according to these standards.

VIII. ASSISTANT PAGE EDITOR

1. Helps the page editor in any way possible.
2. Reads typeset copy to correct errors (in addition to page editor).
3. Rewrites articles when necessary (if assigned by page editor).
4. Does paste-up of corrections.
5. Helps editor with headline and cutline writing.
6. Sells ads.
7. Writes stories for every issue - at least one.
8. Must stay after school all days until pages are done.
9. Learns stylebook and takes tests for it when given.
10. Assists editor in copyreading and editing of all articles.
11. Lays out one page of newspaper.
12. Helps staff with reporting, writing and rewriting.

IX. PHOTO EDITOR

1. Supervises all photographers and all phases of photographic reproduction (taking photos, developing film, printing).
2. Makes all photo assignments based on ideas and lists of what's needed (provided by page editors) the day they are given.
3. Sees that materials for photography are ordered and picked up.
4. Sees that chemicals are always mixed.
5. Makes sure that ALL photo deadlines are met.
6. Notifies adviser immediately of any sensitive material or of any problem.
7. Serves as a voting member of the editorial board, having one vote.
8. Develops file of good photo essays. Comes up with ideas for these essays with help of photography staff.
9. Checks with page editors frequently to see that all work is done satisfactorily.
10. Sees that darkroom is kept orderly and clean.
11. Sells ads.

X. ART EDITOR

1. Makes all art assignments the day they are received from page editors.
2. Sees that deadlines are met.
3. Checks with editors frequently to see that all work is done satisfactorily.
4. Collects all art assignments before giving them to page editors.
5. Serves as a voting member of the editorial board, having one vote.
6. Orders art materials.
7. Sells ads.

XI. REPORTER

1. Suggests ideas for articles.
2. Learns and follows rules in style sheet and is tested regularly.
3. Researches articles thoroughly.
4. Writes a minimum of two articles per issue and at least one of these must be for the staff to which the reporter is assigned.
5. Follows any rules of ethical journalism.
6. Meets deadlines. Is excused only through the adviser or editor-in-chief.
7. Rewrites articles when required.
8. Turns in two headlines with each article.
9. Attends training sessions.
10. Assumes a secondary job.
11. Notifies adviser of any work-related problems he or she is having.
12. Answers to section editors, editor-in-chief and adviser.
13. Notifies adviser of any sensitive material.
14. Meets all deadlines.

XII. PHOTOGRAPHER

1. Suggessts ideas for photographs and photo essays.
2. Takes, develops and prints his or her own photographs.
3. Meets all deadlines.
4. Sells ads.
5. Assumes a secondary job.
6. Notifies adviser of any work-related problems he or she is having.
7. Keeps the darkroom neat.
8. Notifies the photography editor when supplies are needed and chemicals need to be mixed.
9. Writes cutlines for photos. Include names of identifiable persons.

XIII ARTIST

1. Suggests ideas for art and art essays.
2. Checks that art being drawn is satisfactory for page editor.
3. Draws their assignments.
4. Sells ads.
5. Assumes a secondary job.
6. Notifies adviser of any work-related problems he or she is having.
7. Keeps the darkroom neat.
8. Notifies the art editor when supplies are needed.
9. Meets all deadlines.

STAFF MANUAL

Each staff member should have a notebook that includes the following:

1. Table of contents
2. Deadline schedule for--writers, editors, photographers, articles, production, business, advertising, rewrite, copy editing, layouts, pasteups, circulation, exchange, etc., prior to outdate
3. Staff organization--definitions of departments (editorial, sports, production, business, etc.) and job descriptions of individual staff positions
4. Responsibilities for every staff position for every day, including the adviser
5. Dates of general staff meetings and editorial board meetings
6. Editorial policy--decisions on editorials, letters to the editor, writing and makeup style, action regarding, irresponsible reporters, etc.
7. Canons of journalism or code of ethics
8. Distribution schedule
9. Style sheet
10. Copy editing symbols
11. Name, address, phone number of all staff members, including the adviser
12. Strong statement of the role of the student press and the fact that ultimate responsibility for the publication resides with the editors
13. Beats, if you have them, or at least some defined system of covering news sources on a systematic basis
14. Definition of basic legal concepts, including libel, obscenity, and "disruptive material"

OTHER SUGGESTIONS

Have a display in news office which includes teacher master schedule, morning announcements, school activity calendar

For ready use--dictionaries, thesaurus, Elements of Style, magazines for layout ideas

List of all school clubs, organizations, and advisers displayed in your news office.

Editors--keep accurate, up-dated story lists (future book) photo assignment lists. Always provide staff and adviser with updated lists two or three times a week. Display list.

NEWSPAPER: HANDBOOK ESSENTIAL

By Pam Rodewald
Director Region 3
Fort Dodge High School

A handbook keeps everything together. In keeping up with deadlines, the latest trends and the daily changes in technology, in addition to other classes and responsibilities, it becomes imminent that organization exist.

Your staff can include whatever they want in the handbook. Here is an example of what could be included in a student newspaper handbook:

1. Goals for the staff. (For example: This year we will make our leads more lively and more varied. Each staff member will become proficient on the computer by Christmas. Layout will be more graphic and exciting. We will sell at least $4,000 of advertising.)
2. Expectations. (For example: Each staff member will create a string book. We will cover the school board regularly. Laboratory rules. Academic standards.)
3. A complete job description for each staff position.
4. An explanation of the adviser's role and the role of the administration and school board's role as newspaper publisher.
5. A production schedule for the year and each issue.
6. An ad sales contract. (This could also go in a separate advertising handbook including the contract, sample ads, type specifications and advertising rate information.)
7. A beat sheet sample. Using the beat system leads to thorough coverage of school and student activities.
8. A policy statement and guidelines including the following information:

   - Purpose
   - Responsibilities of the students (such as accuracy, ethics, etc.)
   - Responsibilties of the adviser (teach responsible journalism, give advice, evaluate student performance, etc.)
   - Prohibited material (carefully spell out what is obscene, libelous, materials obtained through invasion of privacy, materials that will cause a substantial disruption of school activities.)
   - Protected speech (criticism of policies or practices, controversial topics, etc.)
   - Prior review and prior restraint statement noting that these are a violation of First Amendment rights.

- Guidelines for editorial content (letters to editor, selection of topics for editorials and editorial stances, etc.)
- Staff credit and recognition (number of credits received, when by-lines will be given, etc.)
- Ownership and financing (to whom does the paper belong and who is responsible for its debts)
- Advertising (what is acceptable for student publications)
- Circulation (how and when distributed)
- Affirmative Action Clause

9. The grading system for the course clearly explained.
10. A style booklet or sheet including a list of easily misspelled, frequently used names.
11. A journalism honor role including your hall of fame (former editors, etc.) and the awards your publication has received.
12. A source feedback questionnaire. This is sent with a copy of a reporter's story after it is printed to the source person or people for the story. It is used to give the reporter feedback as to the fairness and accuracy of his/her story.

The handbook may range from 10 to 100 pages. If everything is carefully explained, there should be no holes left for miscommunication.

Gaining Respect

Each year's staff updates their handbook. Students have good suggestions for improving policies, grading systems, etc., that may have been used for years. Discussing and creating their own goals is an excellent way to unify the staff and improve the publication.

Involve the administration in development of your handbook. Include school board members, the superintendent and the principal. Ask for their concerns and suggestions. Present them with a copy of the handbook when completed. This will need to be repeated with a new administrator or school board. Most are receptive and impressed with the thought, time and professionalism involved in developing this essential tool.

The handbook should also be given to staff members' parents so they too can understand the goals of the staff, the role of the student newspaper and the after school hours sometimes involved. This could be done at the beginning of the year or during open house or parent conferences.

Johnsburg High School in McHenry, Illinois, took this one step further. They include a student pledge to commitment, a parent pledge to involvement and a teacher pledge to define the adviser role. Each is carefully reviewed by all parties and signed. The purpose is to "agree to work together and devote energies to the realization of previously stated objectives." (from the J-Pride, a 100-page handbook.)

A CHECKLIST FOR STUDENT NEWSPAPER EDITORS

(Does Your Publication Meet These Goals?)

POLICY

___Do you have an editorial policy?
___Is it written out?
___Has it been approved by your adviser?
___Is it a secret, or does your entire staff know what it is?
___Can you state in a few well chosen words why you are publishing a newspaper and what it is intended to do?
___Can you state how these goals are being achieved?
___Are you testing to see if you are meeting your goals?
___Are you inquiring from your readers if they feel you are doing your job?

WRITING QUALITY

___Is the writing style adapted to your audience?
___Do the lead show variety, with fast movement into the substance or story
___Does the writer think clearly on the subject?
___Are the sentences clean, vigorous, and uninvolved or obscure?
___Are the paragraphs too long, thick and gooey?
___Do the articles show that you dig out facts and report accurately?
___Are the words exact, specific, not general?
___Do you use originality of expression, or the same old cliches?
___Are the articles well organized, compact?
___Are editorials suitable and of interest to the reader audience?
___Do they preach or do they inspire?

EDITORIAL BALANCE

___Do you take advantage of all the story, feature, news, and picture possibilities in your area?
___Does the paper contain more gossip than news?
___How much prepared copy from outside sources do you use
___Are the articles placed on the page and in the paper according to their importance or do you bury a good news story inside?
___Do you attempt to report the news and keep your reader in mind or is the paper loaded with in-staff jokes?
___Does your paper educate and inform its readers on the school and the services it offers, covering aspects of research, progress and human accomplishment both among the faculty and the students?
___Does it explain the relations of the school in terms of its civic and governmental responsibilities.
___Is the treatment of the material suitable for your audience? Your type of publication and its frequency?
___Is there evidence of continuity and planning in news and features from issue to issue?
___Is there a balance between serious and light content?

___Do they show clarity of thought and good organization?

___Do headlines show originality; catch reader attention?
___Do they contain verbs?

LAYOUT AND DESIGN

___Does the front page makeup have impact?
___Does the make up fit the news or vice versa?
___Is the layout interesting on the inside pages as well as the front?
___Does the reader sense an easy flow and continuity of layout throughout?
___Does each article stand individually, not to be confused with the text?
___Are facing pages designed together?
___Are space, copy and illustrations used with skill and effectiveness, using white space as an element of the appearance factor?
___Are related or similar stories grouped together?

ART WORK

___Is the art appropriate for the mood or the subject of the articles?
___Is it too flippant for the type of publication you have?
___Even if you happen to like modern or juvenile art, do your readers?
___Does the art show originality in illustrating the editorial etc.?
___Does the art lure the reader into the article?

PHOTOGRAPHS

___Is the technical quality of the photographs high?
___Have you given consideration to the matter of obtaining action

___Is there a balance between between text and picture or art content?
___Are the short articles balanced with long for variety?

TYPOGRAPHY

___Do your headline and subject subhead combine to make a distinct, easy to read unit?
___Does the paper you use reflect a newspaper or a magazine?
___How heavily do you lean upon your printer for decisions?
___Do you allow poor over-inking, bad page alignment, spots on halftones, wrong fonts in the type to go by or do you ask the printer to correct them?
___Do you read page proofs to spot any and all errors before the presses roll?
___Do you let the printer select the type face or do you use initiative?
___Have you selected a basic type family for the entire paper or are you merely experimenting with the type book?
___Is the text type appropriate for the page size and easy to read?
___Is it readable and uniformly spaced, or packed solid?
___Is it cluttered up in all caps?
___Have you a set of rules for your printer to follow on space between body and cuts, body and heads, cuts and heads, and cuts and copy?

PHOTOGRAPHS (continued)

photos as well as posed shots?

___Do the photos show evidence of careful cropping and editing?

___Is the size appropriate for the layout and also the subject

___Have desirable backgrounds been removed?

___Are head sizes as big as a dime or preferably as a nickel so that the people may be identified?

___Does every photo have its own place on your layout or do they duplicate themselves?

___Is the quality of reproduction high?

TYPOGRAPHY (continued)

___Do you insist upon uniform margins on all pages?

___Does your paper reflect what you are?

___Does your type run evenly across pages in a two page spread?

___Is your headline type the right size in relation to page dimensions?

___Do you graduate your headline type according to the size of the article and its importance?

___Do you use all caps for heads or do you want to help your reader?

___Does your type run evenly, line for line across the columns?

EDITOR'S NOTEBOOK

The editor's notebook is best kept in a ring binder so that pages may be easily added or rearranged. The Table of Contents should be kept in index order (alphabetical) for easy use. Actual pages need not be arranged in alphabetical order.

CONTENTS

I. Philosophy and purpose
  A. Editorial policy
  B. Goals for the book

II. Staff
  A. Staff Organization
  B. Job descriptions
  C. List of staff members
    1. Addresses
    2. Phone numbers
    3. Class schedule
    4. Birthdays

III. Professional helpers
  A. Printer's phone number
  B. Typesetters' phone numbers
  C. Name and phone number of printer's representative

IV. Specifications

V. Budget: Projected income and projected expenditures

VI. Deadlines: Typesetter
  Printer

VII. Contents of the newspaper by section

VIII. Style sheets
  A. Copy style sheet
    1. Folios
    2. Headline style
    3. Cutline lead-in device
    4. Abbreviations
    5. Photo subject identification
    6. Copy preparation symbols
  B. Design style sheet

IX. Forms

X. Idea file

MANAGEMENT PRINCIPLES

1. Motivate staff members to accept responsibility.
2. Study subordinates and determine what makes each one tick.
3. Be a good listener.
4. Criticize or reprove constructively.
5. Criticize or reprove in private.
6. Praise in public.
7. Be considerate.
8. Delegate responsibility for details to subordinates.
9. Give credit where it is due.
10. Avoid domination or "forcefulness."
11. Show interest in and appreciation of the other fellow.
12. Make your wishes known by suggestions or requests.
13. When you make a request or suggestion, be sure to tell the reasons for it.
14. Make your assistants aware of your plans and programs even in their early stages.
15. Never forget that the executive sets the style for his people.
16. Play up the positive.
17. Be consistent.
18. Show your people that you have confidence in them and you expect them to do their best.
19. Ask subordinates for their counsel and help.
20. When you are wrong or make a mistake, admit it.
21. Give courteous hearing to ideas from subordinates.
22. If an idea is adopted, tell the originator why.
23. Give weight to the fact that people best carry out their own ideas.
24. Be careful of what you say and how you say it.
25. Don't be upset by moderate grousing.
26. Use every opportunity to build up in subordinates a sense of the importance of their work.
27. Give your people goals, a sense of direction, something to strive for and to achieve.
28. Keep your people informed on matters affecting them.
29. Give subordinates a chance to take part in decisions, particularly those affecting them.
30. Let your people know where they stand.

PUBLICATIONS I CLASS APPLICATION

NAME: ______________________________

ADDRESS: ______________________________

PHONE: ______________________ GRADE: ______________________

CHECK CLASS FOR WHICH YOU ARE APPLYING:

______________ NEWSPAPER

______________ YEARBOOK

WRITE YOUR CURRENT SCHEDULE HERE;

1.
2.
3.
4.
5.
6.

WRITE NEXT YEAR'S CLASSES HERE:

DO YOU HAVE YEARBOOK OR NEWSPAPER EXPERIENCE? IF SO, WHERE?

LIST EXTRACURRICULAR ACTIVITIES. INCLUDE CLUBS, ORGANIZATIONS, SPORTS, OFFICES...

LIST TWO FACULTY MEMBERS WHO WOULD PROVIDE A RECOMMENDATION FOR YOU.

IN 100 WORDS OR LESS, EXPLAIN WHY YOU WANT TO TAKE JOURNALISM.

Return this form to the appropriate adviser by the end of the week.

SAMPLE STAFF APPLICATION FORM

PRINT OR TYPE ALL INFORMATION CLEARLY:

NAME: ____

GRADE: ________________ PHONE NUMBER: ______________

LIST YOUR TEACHERS THIS SEMESTER ______________________

____

POSITION APPLYING FOR (NUMBER YOUR PREFERENCES)
IF YOU ARE A SOPHOMORE OR A FIRST YEAR MEMBER, YOU MAY APPLY ONLY FOR STAFF MEMBER OR PHOTOGRAPHER

______________ EDITOR-IN-CHIEF ______________ ARTIST

______________ ASSOCIATE EDITOR ______________ TYPIST

______________ PAGE EDITOR (WHICH SECTION) ____________

______________ PHOTOGRAPHER ____________ BUSINESS MANAGER

______________ STAFF MEMBER __________ ADVERTISING MANAGER

______________ HEAD PHOTOGRAPHER

NEWSPAPER OR JOURNALISM EXPERIENCE _____________________

____

____

TALENTS RELATED TO POSITIONS FOR WHICH YOU ARE APPLYING: ______

____

____

OUTSIDE COMMITMENTS WHICH PREVENT AFTER-SCHOOL WORK: ________

____

PRESENT GRADE POINT: ___________________________________

LIST OTHER ACTIVITIES: _________________________________

____

HOW MANY DAYS OF SCHOOL HAVE YOU MISSED SO FAR THIS YEAR? _____

Write a paragraph explaining your philosophy of a newspaper and its purpose.

I understand that my child has applied for a position on the newspaper staff. If he/she is selected, I understand that he/she must work with other students to meet deadlines, even if the work requires after-school and weekend hours.

____
PARENT/GUARDIAN

INFORMATION SHEET

Name ______________________________ Grade Level ________Sex _____

Date of Birth _______________________

Parent or Guardian's Name _______________________________________

Address _______________________________ Home Phone ______________

_______________________________________ Work Phone ______________

Schedule:	Period	Subject	Teacher	Room No.
		1		
		2		
		3		
		4		
		5		
		6		

Activities:

GATHERING AND REPORTING THE NEWS

101 things that make educational news

A. FACULTY

1. New members of the school population, including secretaries, cafeteria help and janitors.
2. Deaths, resignations, retirements.
3. Stories of teachers who have a record of long service.
4. Comments of teachers on topics of current interest.
5. Hobbies of faculty members.
6. Participation of faculty in community events/organizations.
7. Speeches by faculty members.
8. Announcements of books or articles edited, reviewed or written by faculty.
9. Changes, promotions in faculty.
10. New methods of teaching.
11. Special studies made by teachers, particularly in foods, science, health and social work.
12. Elections to office in organizations.
14. New positions.
15. Faculty conventions, conferences.
16. Faculty spotlight (stories on faculty's families, outside jobs, etc.).

B. ADMINISTRATION

17. Ratings with respect to other schools.
18. Scholarships and scholarship examinations.
19. Changes, promotions of administrators.
20. New kinds of art, music or other electives being introduced.
21. School awards.
22. Changes in tuition rates, grading systems, etc
23. New courses, particulaly unusual ones.
24. Contrast with the school as it was years ago.
25. Anniversaries of school's founding.
26. Cornerstone layings.
27. Remodelling of buildings or grounds.
28. Unusual gardens on the grounds.
29. Libraries, new books, gifts, unusual collections.
30. New buildings planned or erected.
31. Gifts of money, property or supplies.
32. Wills and bequests.
33. Unusual features of any school buildings.
34. Assembly speakers and what they said.
35. Odd collections.
36. Recognition of school by organizations.
37. Annual dinners and the like.
38. Financial standing.
39. Enrollment statistics, or changes in.
40. Registration stories.
41. Musical festivals, guest artists.
42. Biographies of school benefactors, administrators, etc.
43. New rules, regulations, policies.
44. Clinics, special classes, and what's done in them.
45. Special ethnic or religious services.
46. Prominent visitors to the school.
47. School nurse or doctor's health report.
48. School broard proceedings.
49. Profiles of school board members.

C. STUDENT ACTIVITIES

50. Student class elections.
51. Honor roll students.
52. Foreign exchange students.
53. Special stories related to students' parents.
54. Girls who take what are considered to be boys' courses and vice versa.
55. Graduation plans.
56. Students who earn their way through school.
57. School or class traditions.
58. Aptitude tests and results.
59. Student ratings in college examinations.
60. How school affects students' values and morals.
61. How school affects students' living habits.
62. Plays and other similar events given by students.
63. Academic or extracurricular contests within the school and with other schools.
64. Survey of professions students intend to pursue.
65. Comparative cost of sending a child to school.
66. Current trends of interest to students, like fashion, music, foods.
67. Students who acquire honors or awards.
68. Youngest student enrolled, oldest.
69. Sons or daughters of (noted) alumni.
70. The organizational structure of student organizations.
71. Community services offered by students.
72. What students earn after graduation.
73. Parents and children enrolled in school at same time.
74. Number of twins, brothers, sisters enrolled.
75 Outstanding students in any area.
76. Student opinions on current issues or trends.
77. Student conferences.
78. Social events.
79. Student plans after graduation.
80. Student performers or performances.
81. The ideal student.
82. Sports events.
83. Athlete profiles.
84. Student publication elections; staff appointments.
85. Honors awarded to staffers or publications.
86. History of the school paper (or other clubs or organizations.)
87. Comparisons to other schools.
88. Student loans, scholarships.
89. Prom information, follow-up.
90. Cafeteria news.
91. Fund raisers.

D. OTHER

92. History of the school.
93. Famous alumni.
94. Alumni on faculty.
95. Reviews of movies, books, films.
96. Oldest living alumni.
97. Government actions that affect education.
98. School mascot.
99. Community news/cultural events of interest to school population.
100. Educational requirements.
101. Student writing (poems, short stories, etc.).

A Public Service of The Houston Chronicle 801 Texas Ave. Houston, Texas 77002
School Newspaper Orders: (713) 220-7710 • Spelling Bee Information: (713) 220-7214

CLASSROOM ACTIVITIES FOR TEACHING THE INTERVIEW

1. Divide class into teams of two. Pretend to be a famous person and interview each other.

2. Invite to class for a group interview faculty members who have done something interesting. Be sure to grade class on questions asked as well as stories written.

3. Choose a person who represents your career interest and interview him. Write a feature about that career.

4. Clip a story and write the questions an interviewer may have asked.

5. Write and present a 2-act skit which demonstrates how and how not to conduct an interview.

6. Role play a difficult interview.

7. Practice making a phone interview.

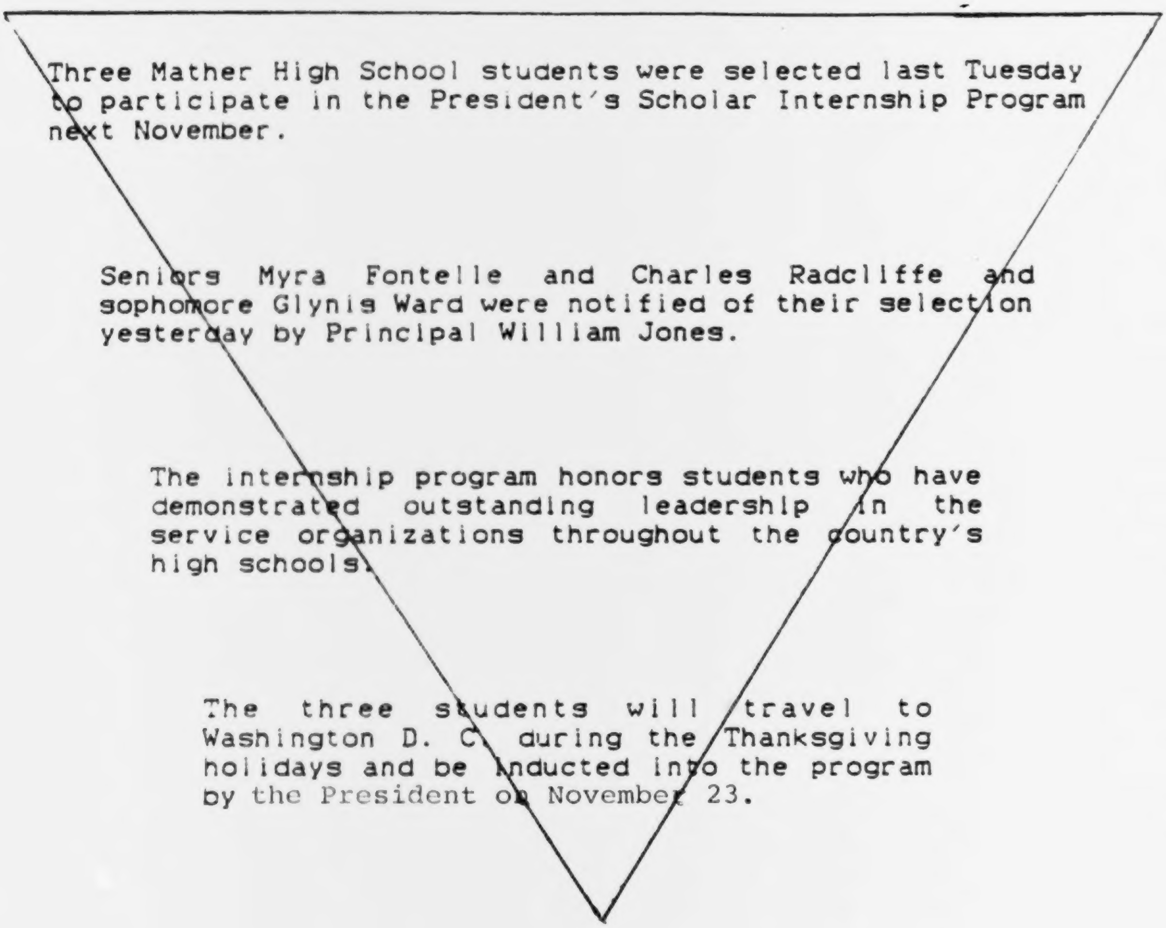
8. Divide class into odd and even numbers. Have odds choose evens they don't know well and interview for a feature story.

9. Have class members interview someone they probably haven't had a good talk with in a long time--one of their parents. Tell them to set up an appointment and talk with their parents about what it's like raising a teenager; what ambitions they had at this age; what they'd like to be doing five years from now; how they got started in their careers. (Jolene Combs, C:JET, Fall, 1978)

10. Have class find members of the community who have vanishing skills, or elderly people who have lived in the community all their lives--changes they have witnessed, or a former student who has returned to teach.

11. Have a contest to find out which student can find the greatest number of different hobbies among classmates.

The Inverted Pyramid



Three Mather High School students were selected last Tuesday to participate in the President's Scholar Internship Program next November.

Seniors Myra Fontelle and Charles Radcliffe and sophomore Glynis Ward were notified of their selection yesterday by Principal William Jones.

The internship program honors students who have demonstrated outstanding leadership in the service organizations throughout the country's high schools.

The three students will travel to Washington D. C. during the Thanksgiving holidays and be inducted into the program by the President on November 23.

Notice the no-nonsense **lead** paragraph which states the who, what, and when of the news story.

Notice the **bridge** paragraph which amplifies on the lead (providing more "who" information in this case) and then the **descending order** of arrangement that follows the lead.

LEAD PATTERNS

THE "WHO" LEAD. If the "who" is a person (place or thing) well known, it is usually the feature of the lead. The name alone attracts attention. Unless one of the other elements is particularly outstanding, the "big name" comes first.

> John T. King, president of King Furniture Store, was critically injured in an automobile accident at Fourth Street and Flowers Avenue this morning.

THE "WHAT" LEAD. Concerning a person of less importance, a similar lead might appear as following:

> A head-on automobile collision at Fourth Street and Flowers Avenue today ended with Walter Davis, truck driver at Southern Coal Company, in General Hospital suffering critical injuries.

THE "WHERE" LEAD. On rare occasions, the "where" is significant enough to overshadow the other W's. An example:

> The dangerous intersection of Fourth Street and Flowers Avenue was the scene of another collision this morning, where Walter Davis, a truck driver with Southern Coal Company, was critically injured.

THE "WHEN" LEAD. Rarely is the time of an event the most important feature. However, circumstances may make it significant. For instance:

> Just 15 minutes after police had erected a "danger" sign at Fourth Street and Flowers Avenue today, a truck driver was critically injured in an automobile accident at the intersection.

THE "WHY" LEAD. The motive or cause of an event sometimes is the most important feature.

> In haste to get to the bedside of his dying mother this morning, Walter Davis, a truck driver with Southern Coal Company, was critically injured when his sedan crashed into a parked car at Fourth Street and Flowers Avenue.

THE "HOW" LEAD. The method by which something was accomplished.

> By setting 12 fire bombs, John Blair destroyed more than a dozen units of the Village Apartments last night.

THE QUESTION LEAD. Serves best when a problem with reader appeal is the crux of the story.

> How can traffic deaths be reduced?
> Three city officials -- the mayor, policy chief and safety commissioner -- pondered that question today after receiving news of a seventh traffic death of the month.

THE PUNCH, CAPSULE OR CARTRIDGE LEAD. Uses a blunt, explosion statement short and to the point which summarizes the most newsworthy feature.

> Mayor Frank Walton is dead.
> The 67-year old mayor died at 11:30 a.m at Holy Cross Hospital after suffering a severe heart attack.

THE DIRECT QUOTATION LEAD. Features a short, eye-catching quotation.

> "Give me a big shotgun and I'll handle any burglar," bragged Mrs. L. R. Sweeney, 1512 Lane Street.
> And Mrs. Sweeney lives up to her boasts. Last night, she pulled her four-ten shotgun out of the closet and fired away at a 17-year old man who was attempting to escape with the family silver. He was taken to General Hospital, peppered with buckshot.

THE CONTRAST LEAD. Compares extremes -- the big with the little, comedy with tragedy, age with youth, the past with the present--if such comparison is available to the news event.

> A big celebration was held here 50 years ago when half of Blanksville's population gathered to see the cornerstone of the city's first six-story building set in place. Today, when the cornerstone was laid for the new 15-story Haley Building, only 50 people were there to watch.

THE DIRECT ADDRESS LEAD. Speaks directly to the reader on a subject which has widespread appeal.

> Do not expect any pity from the weatherman. He forecasts a continuation of the cold wave.

THE DESCRIPTION LEAD. Draws a quick word picture of an interesting person, place or thing.

> Tottering precariously, bending over a hand-hewn cane, a 71-year old man shuffled into the Associated Charities office today.
>
> "I've got a job and I want to be taken off the relief roll, "he said, his voice cracking heartily.

THE PARODY LEAD. Mimics a well-known proverb, quotation or phrase.

> Whisky, whisky, everywhere, nor a drop to drink.
>
> Such as the case of the City Police Station yesterday when officers poured 100 gallons of bootleg moonshine into the sewer.

THE HISTORICAL OR LITERARY ALLUSION LEAD. Relates a person or event to some character or event of history or literature.

> Washington's trip across the Delaware was child's play compared with Dave Jason's span of the Big Lick River. Astride a six-foot log, he chopped his way across the ice-bogged river yesterday.

THE STACCATO LEAD. Consists of a series of jerky, exciting phrases, separated by dashes or dots, used if the facts of the story justify it.

> Midnight on the bridge.....a scream....a shot.....a splash.....a second shot.....a second shot.
>
> This morning, police recovered the bodies of Mr. and Mrs. R. E. Murphy, estranged couple, from the Snake River. A bullet wound showed in the temple of each.

MISCELLANEOUS FREAK LEADS. Employs ingenious novelty to attract the reader's eye. This list can be extended indefinitely, to the extent of the reporter's writing ability and imagination (tempered only with accuracy).

> For sale: one elephant
>
> The City Park Commission is thinking about inserting that ad in the newspaper. A curtailed budget makes it impossible to care for "Bobo", a half-grown elephant lodged in special quarters at Westdale Park, a commission spokesman said yesterday.

ANECDOTAL LEAD. Uses an event to represent the universal experience.

It was 1965 and the Cowboys were making good use out of an end-around play to Frank Clarke, averaging 17 yards every time a young coach named Tom Landry pulled it out of his expanding bag of tricks.

One day, Clint Murchison, owner of the Cowboys, wondered aloud in Landry's presence how successful the play might be if Bob Hayes rather than Clarke ran with the ball. Hayes, after all, was the world's fastest human.

"Tom gave me a lot of mumbo jumbo about weak and strong side and I nodded sagely and walked away," Murchison told The Dallas Morning News three years ago.

A few weeks later, Landry called a reverse. Bob Hayes got the ball.

"We lost yardage," Landry recalled this week, "and I haven't heard from Clint since."

FEATURIZE YOUR NEWS LEADS

Art Linkletter does the darndest things.

Herschel Spangler looked a gift horse in the mouth and decided he didn't want it.

Lucia Trent has a new buddy named Ronald Reagan.

Try to explain the Kentucky Derby to an out-of-stater.

It was so slippery even dogs were falling down.

By William McKeen
The University of Oklahoma

■ News is important. But if you're a reporter and no one reads your news stories, haven't you failed?

A reporter should think of himself as a salesperson. You have stories for sale and you want readers to "buy" them. Like any good salesperson, you have to get your foot in the door.

The last 10 to 15 years have seen a change in the newspaper reader, and a reporter has to recognize that change and respond to it. The new reader does not necessarily look for *news* in a newspaper. At least, readers do not seem to have the patience for a lot of inverted-pyramid stories. That hard-news function is being filled by radio and television. When a reader sits down with a newspaper, he wants something different.

That's the case with the nation's major dailies. Why shouldn't the same hold true for high-school newspapers. Since the demise of Shortridge High in Indianapolis, there may not be a daily high school newspaper in the country. Some high school papers come out weekly. Others monthly. Some — like my own school paper — come out "as often as possible." So news in a high school paper is often "*olds*."

It takes a lot of talent to make those stories interesting. But if one can attract more readers all the sweating which is done trying to find the right lead will be worth that effort.

A good lead will get the reader into the tent. Like a carnival barker, sometimes you have to "hook" customers. So it is important to spend time creating a good featurized lead for a news story. This newfangled lead does not downplay the *news* in a story, but it might heighten the suspense element or emphasize the story's entertainment value.

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As a college professor, I preach the importance of a good lead to my own students. I have told all my classes that *every story* deserves the writer's best shot. *Every story*, I said, *should be worth reading*.

It came time to "put up or shut up." So, I spent last summer working as a newspaper reporter — something I had not done regularly for almost a decade. I agonized over every story I wrote — the rewrites of press releases as well as fresh major news articles. Below are a few examples of what I came up with.

A group of nuclear protestors came to town for a prayer meeting and pitch-in supper at a local church. They were on their way to West Texas for a protest to mark the anniversary of the dropping of the atomic bomb on Hiroshima. It was a legitimate news story. It could have been written that way. But I thought the story would be better with another focus.

Here is what was printed:

> **Lyn Shaw kissed her husband and children goodbye and went for a walk.**
>
> **A thousand miles later, she's still walking.**
>
> **Shaw, 39, is one of the Plowshare Pilgrims marching from Washington, D.C., to Amarillo, Texas, to protest nuclear arms.**
>
> **The pilgrims were in town last night for a supper and prayer meeting at St. Thomas More Catholic Church.**

Any news story can benefit from an injection of humanity. It is one thing to write about *issues*. Issues are important. But readers are more interested in *people*. I advise students to "humanize" their stories by focusing on humans. See the war through the eye of the single soldier, as it were. (The best example of this kind of writing is the usual daily column-one feature in *The Wall Street Journal*.)

Another case study: I covered a rather routine meeting of the city council. I sat at the press table the whole time, wondering how I could possibly make a story about that dull meeting interesting. Then, under the "announcements" section of the agenda — just prior to adjournment — one of the council members said he objected to having the council's study sessions on local cable TV. A 45-minute discussion ensued. I wrote:

> **TV or not TV — that is the question.**
>
> **The city council spent a good part of prime time last night debating its television future.**
>
> **The council seemed to agree its original show — the regular Tuesday night meeting — was doing well in its time slot and should be renewed for another season.**
>
> **But there was some concern about the spinoff series that leads into the council show — the study session.**

And so on. It was a council story that was not only read, but commented upon — two things that could not be said about most previous council stories.

For our back-to-school issue, the editor asked me to write a story about all the new bike paths in the city. (Now really, I thought!) But it was an important story for those kids who planned on riding bikes to school. I thought of a way to make it more interesting than just announcing how many miles of bike paths had been added over the summer. So, I wrote as my lead:

> **All roads may lead to Rome, but a lot of the bike paths lead to school.**

I am convinced we have to do a better job of selling our stories. Readers are ready for the featurized approach to news in newspapers. Newspapers might — in large part, at least — abdicate that spot-news function to radio and television.

What newspapers should do — I believe — is take a new and different angle on the old news story. As much of the much-ballyhooed new technology, this revolution is news writing, and, it is the wave of the future.

And, it all starts with a good, attention-getting, featurized lead. ☐

SAMPLE BEAT SHEET

Date: ____________________ Reporter: __________________________

Department or Organization? ____________________________________

Source of information? ____

Who is involved? ____

____

What is happening? ____

____

____

When happening? ____

____

Where? ____

Why is this information useful? ________________________________

____

____

____

Significance of the information? _______________________________

____

Additional comments: ____

____

I certify that the above information is correct and that it may be released at the discretion of the ____________________________.

____
Signature of department chairman, coach, teacher, adviser, etc.

I have no information for publication from my area at this time.

____
Signature of department chairman, coach, teacher, adviser, etc.

____
Home telephone (optional)

Just the Facts

Record Beat Sheet

Each reporter will file this report once he/she has covered his beat.

Beat covered ____________________ Date __________

Contacts: ____________________

Notes taken for reference: ____________________

(continue on back if necessary) Highlight direct quotes

Date developed into news story ____________________

Date developed into feature story ____________________

Date developed into ed/op material ____________________

If sidebar exists, date developed ____________________

Publication/issue story should be used ____________________

Reporter's Signature ____________________

Editor's Signature ____________________

Reporter is responsible for checking all factual information and spelling of names for accuracy. Reporter's signature verifies that information and spelling are correct.

USING QUOTES - Direct and otherwise

Interesting news and feature articles depend on direct quotes. A direct quote provides credibility, a certain amount of drama and an unlimited supply of freshness. Without quotes, stories are bland and, more often than not, irrelevant to the high school audience. A few tips on using quotes:

1. Use them early. Don't bury quotes deep in the story. Showcase them. Avoid quote leads, unless the direct quote is especially strong. One of the better quote leads dealt with shoplifting. It read: "If they catch me, I'm dead meat."

2. Open the sentence with the quote, not the source. Don't write: Greg Smith said, "Blah blah blah..."

3. Avoid unnatural breaks in the quote. For example: "We need," Dr. Stokes said, "a new microscope." It is better to write: "We need a new microscope," Dr. Stokes said.

4. When you open a direct quote, open a new paragraph. Unless the subject matter of the direct quote changes, it is unnecessary to open a new paragraph with every sentence or to reintroduce the source with a "he said" after each line of the direct quotes. For example:

   WRONG: "The science department desperately needs a new microscope," Dr. John Stokes said.

   "The microscope we have is old and of little use," he said.

   RIGHT: "The science department desperately needs a new microscope," Dr. John Stokes said. "The microscope we have is old and of little use."

However, if the subject matter of the direct quote changes, open a new paragraph. For example

> "The science department desperately needs a new microscope," Dr. John Stokes said. "The microscope we have is old and of little use."
>
> "And, our refrigerator, in which we store our projects, works about half of the time," he said. "I don't know how many experiments have been ruined due to it."

5. It deserves repeating: Give the direct quote first: source second.

WRONG: Science professor Dr. John Stokes said, "We need a new microscope."

WRONG: "Our refrigerator," Dr. Stokes said, "breaks down about half the time."

WRONG: "We need a new microscope. I've had this one for 25 years and it's completely worn out. If the school is interested in a half-decent science department, it'll scrape up funds for a new one," said Dr. Stokes.

Place the attribution after the first complete quote in a multi-sentence direct quote.

6. When a source changes thoughts in a direct quote, it is best to close the direct quote after the first thought is expressed. Then, paraphrase the second thought as a bridge or transitional device to the direct quote concerning the second thought.

FOR EXAMPLE:

"We desperately need a new microscope." Dr. John Stokes said. "At the moment, we're working with a 1955 model, which is sufficient for our needs.

Stokes said the department needs a new refrigerator as well.

"Most of our experiments call for some degree of refrigeration," he said. "Our unit, a 1965 Kelvinator, is out about half the time. We could purchase a new one with the money we spent in repairs last year."

7. Avoid editorial "we, us, our" in any news article.

FOR EXAMPLE:

Our science department needs a new microscope, Dr. John Stokes said.

8. Use "said." Avoid "stated" which has a stilted, formal connotation. Also, avoid verbs which have an editorial connotation, such as charged, asserted, insisted, whimpered.

9. The reader needs to know the circumstances surrounding the direct or indirect quote. Were the comments made during the course of a speech, interview, radio or TV appearance, a formal statement or letter to the editor? In most cases, this involves the "time peg." For example, if you quoted the President during his talk to business leaders, you might handle the quote in this way:

   "We must reduce federal spending and balance the budget before we can expect any reduction in the interest rates," President ______________ told 350 business and industry leaders here Monday.

10. Never use the qualifier "when asked..." If the source provides the statement, the reader will assume he (the source) was asked the question. It is unimportant to introduce the writer into the story by using a phrase such as "When (I) asked (him) spring training, he said, "We're looking forward to it."

   Simply give the quote and the attribution. Like this: "We're looking forward to spring training," Coach Don Hess said.

Copywriting

Quote-Transition

LEAD

As Luke and Laura battled it out on "General Hospital", Jack and Patti married each other on "The Young and the Restless", but not before Roman convinced Marlana to go to Mexico with him after her twin sister died on "Days of Our Lives".

TRANSITION

Soap opera addicts entangled themselves in the lives of characters, and as the summer progressed, each wondered if the murderer would be discovered or the life or death operation would be performed before the August 19, 8 a.m. bell rang.

QUOTE

"It's not fair! Every summer I watch my favorite soaps faithfully, then they leave me hanging there when school starts again until I can hardly concentrate in class," Junior Tammy Key exclaimed. "People say that they could never get hooked on them, but it's the only thing to do during the summer in the house and I relate to a lot of the characters' problems."

T

In the past, the soap opera scene appeared limited to only females, but with female liberation, their male counterparts have decided that the soaps are just as much for them as for the girls.

Q

"I'm not hooked on soaps or anything like that, but when we're on holiday break, I watch them daily just to pass the time. They're really not what I expected... they're better!" Senior Casey Prough revealed.

T

Since this addiction consumes the time of a good number of students during the summer, "withdrawal symptoms" in the form of coming down with an illness just in time to arrive home for "Ryan's Hope" occur.

Q

"I need it... at least once a week, I have this terrible migraine just as "All My Children" airs. What would Erika do without me?" Sophomore Lisa Robbins questioned.

T

But as the year progresses, everything from TV advertisements to "Soap Opera Digest" inform summer viewers of the "latest".

Q

"One of my hobbies in the summer is simply switching from one soap to another," Junior Hye-Ran Yi commented. "When school starts, friends who get out for DECA and COE keep me up to date on everything. If they miss an episode, I'm safe because I have an older friend already out of school watching them for me."

CONCLUSION

Obsessed with the same pain, joy or love as the characters on the screen, "soapies" wait 274 days to once again view their intimate "friends" uninterrupted except for "this message from your friendly sponsor" for another 12 glorious weeks.

By Dan Henderson

Call it writing or reporting, the facts still come first

Reporting and writing are not enemies, but neither are they friends. They are like partners joined in an enduring marriage: distinctly different, yes, and often in conflict, but each incomplete without the other. Neither of itself is whole—not at a newspaper.

The writer in us wants to sing, to be informal and to buddy up with each subject. There is a loss of objectivity. The reporter is cool and detached, thinking more than feeling—more skeptical than empathetic. He can be quite a bore. He would rather watch a council meeting than a sunset.

The reporter drives the writer home after a long night out, because the writer would not make it safely.

Reporters would fill up the newspaper with bone-dry details that only an encyclopedia fetishist could relish. The pure reporter piles fact on fact, sucking up the relevant and the irrelevant like a bipedal vacuum cleaner. The result of his work is often exhaustive and exhausting.

To the reporter, the lead is only the top of the story.

To the writer, often the lead *is* the story.

The writer has little time for tedium. As Carl Sandburg once did while a reporter at the Chicago Sun-Times, the writer will produce a glowing movie review and leave out the name of the movie. The feel of a word is more important than its specific meaning. Writers will explain a story even if they don't necessarily have all the facts. They will capture the force of a personality in precise prose, then omit the person's age.

Mr. Henderson

None of us is happily married all the time. As we push harder on news and reporting, we also plead for better writing.

The result is a marital spat.

An example: Of late, "you" leads are beginning to pop up in the news columns frequently. "You" leads address the reader directly and invite him to join us in how we (as newspaper writers) feel about a story. The results can be spectacular.

But the "you" lead is usually inappropriate. We've tried it on referendum stories and on IRA stories—not stories that should depend directly on the reader's emotional involvement. Mechanically, the leads were sound—even attractive. They were not appropriate, however. They imply that we know what is best for a reader and are trying to make decisions for him.

"You" leads should be confined to stories that depend on scent and sound, on emotional reconstruction of an event. Even then, they should be used sparingly.

Such leads can threaten our central mission: to present the facts in such a way as to let the reader know that the facts presented are both accurate and fair.

("But leads that don't involve the reader mean that the reader never reads the facts," the writer says.)

We must be willing to try new tools as writers, but as reporters we must be sure that the tools are appropriate.

("You say it's OK to use new tools and then the first time we try, you take it off the shelf.")

The facts come first.

("Even if the facts don't mean anything?" the writer says.)

("If you don't start with the facts, then you only have a subjective collection of words," the reporter says. "Now shut up and let me finish this.")

Good marriages can grow with arguments—but only if both partners are willing to listen.

Good newspapers grow the same way.

Dan Henderson is assistant managing editor/news for The Commercial Appeal in Memphis. He wrote this essay following a three-week visit by writing coach Richard Andersen, who encouraged reporters to experiment with their stories and editors to permit the experimentation.

KNOW YOUR SCHOOL TEST

1. What is the complete mailing address of the school, including street number and zip code?

2. What is the school telephone number?

3. What are the complete names of the principal, the assistant principal, and principal-on-special-assignment?

4. Who is the superintendent of schools?

5. Who is the chairperson of the school board?

6. Who is the head of counseling at the high school?

7. Who is in charge of running the cafeteria?

8. Who is the boy's athletic director? Girls' athletic director?

9. Who is the head librarian?

10. Who is band drum major? Choir student director? Choir president? Orchestra president?

11. Who is the yearbook editor? Newspaper editor? Library art editor?

12. Who are the student government officers? Advisers?

13. How many foreign students are at the high school this year, sponsored by which organization, what are their names, from which countries do they come, with which families are they living?

14. Who is the secretary to the principal?

15. Who is the school nurse?

16. What is the origin of the name of the school newspaper? Yearbook?

17. How many students are enrolled this year at school? How many are boys? Girls? (other?)

18. How many certified teachers are on the faculty? How many secretaries? Cooks? Custodians? Teacher-aids? (other support people?)

19. What subjects are required of all students for graduation?

20. What was the record of last year's most successful high school athletic team? Which team was it?
21. What is the nickname of each high school in the conference or in the town? School colors for each? Coaches? Field where they play?

22. What schools are in our divisions of the conference this year?

23. When was the high school first opened?

24. Who owned the school property before the high school was built? What was the land used for?

25. How many acres comprise the school property?

26. What is the average age of the high school teachers?

27. Which teacher builds houses each summer? How many teachers work at jobs not related to their teaching responsibilities?

28. What is the origin of special singing or musical groups in the high school?

29. Who are the brand-new teachers in the high school this year?

30. How many students are in the marching band?

31. Who is the adviser to the cheerleaders? Etc.

32. Who are the department heads for language arts, math, science, practical arts, social studies, art, music, foreign language, journalism and physical education?

33. What year was the only year the football team lost the homecoming football game?

34. Which high school athletic team is the only one to have had a different coach for each of its seasons in existence?

35. Which teachers have sons/daughters attending the school? Which secretaries or other support staff have sons/daughters attending the school?

36. How many students come from areas outside the town limits? By class?

37. Which students won athletic honors last year, academic honors? Kinds of competition?

38. What is the title of the three-act play this year? Of the musical? Who is the drama coach?

SPECIALIZED WRITING

UNIVERSITY INTERSCHOLASTIC LEAGUE
Feature Writing Contest
District I: 1983

You are a reporter for the Leaguetown High School Press. From the following information, write a feature story, 150-250 words long. You may use quotations as direct or indirect quotes. You may not make up facts, but you do have license to develop the setting as you feel it might have existed. You have one hour to finish this contest. Do not put your name or school on this sheet.

PUT YOUR NUMBER ON YOUR PAPER

* * * * * * * * * * *

SITUATION: Jeff Hagan is a 14-year old freshman at Leaguetown High School. He is the younger brother of Scott Hagan, a senior at Leaguetown High. Jeff is a member of the Key Club, Student Council and National Forensic Society. He is also a member of the cross country and tennis teams.

The Hagans live at 2328 Hillside Drive.

You are writing for the issue of the Leaguetown Press, to be distributed Tuesday, September 21. During the summer, Scott Hagan fell through a glass storm door of the family's home. Jeff was at home at the time, but his parents, Mr. and Mrs. Frank Hagan, were at work. Mr. Hagan works as an insurance salesman. Mrs. Hagan is an obstetrical nurse.

Quotes: Jeff Hagan

I was watching television when I heard this crash. I ran downstairs and there was Scott, bleeding all over the place. I almost panicked but realized I was the only one at home. I remembered what they say in Boy Scouts--that if the face is pale, elevate the feet. And that's what I tried to do.

I knew I had to get him to the hospital immediately. I propped him between the bucket seats, his head on the back seat and his feet up on the dashboard. I had watched Dad drive and twice last spring, I started the car and drove a few feet in the driveway. I got the keys out of Scott's pocket. There was blood all over both of us. Scott wasn't screaming. He just said, "Ow. It sure hurts."

The car has an automatic drive. I couldn't have made it if I had to shift. I drove mostly with one hand, keeping the other on Scott's cut chest to try to keep the blood from running. At times, I hit 75 miles per hour. I didn't have time to think it over. I just went.

Everything moved so quickly. I didn't have time to think, and I don't remember the drive to the hospital at all. After they took Scott into surgery, a nurse walked me to an office. Mom and Dad were there. Then, I really started to cry. I couldn't stop for a long time.

Frank Hagan

Scott's chest was ripped open to the rib cage by jagged glass and the nerves, tendons, and artery in the right armpit were severed. He'll need two or three years to regain the use of his right arm. They give him a 50 percent chance he can use it. He has a lot of interest in flying. He wants to be a corporation pilot and he's logged 30 hours flying time. I know his interest in flying will be a big incentive as he tries to regain use of his arm.

Jess had never driven a car in his life. How he got Scott in the car and made it to the hospital is a mystery.

Mrs. Frank Hagan

I was on duty when they brought Scott in. I asked Jeff, "Who called the ambulance?" He said no one. He drove. I couldn't believe it. I saw Scott in the recovery room after surgery. He looked up at me and said "You know, Mom, that Jeff is one cool kid."

Dr. Norman Garrett

I was preparing for another operation when Scott arrived. He was in such bad shape that I had to move right to him. But it could have been so much worse. Because his brother brought him in so quickly, we still had time to work on him. If there had been a delay, he could have arrived dead. There had been a tremendous loss of blood.

Extra info: The trip from the Hagan home to the hospital is just over five miles. The accident took place at 11:45 a.m. and Jeff was forced to contend with heavy noon-hour traffic.

Jeff is 5-foot, 2 and weighs 120 pounds. Scott is 6-foot, 1 and weighs 190.

Types of FEATURES Seem to Change Simultaneously with the Climate of Society

By Rod Vahl

A typical bit of dialogue between an editor and reporter might well be:

"Hey, Tom, write a feature story for the next issue."

"A feature story? What's that?"

"Oh, just anything--just so it's not a news story or editorial."

Or we might hear:

"Susie, try a feature story for the Christmas issue."

"What's a feature story?"

"Oh, you know, a personality profile, an essay, or something like that."

These attempts to define a feature story are most inadequate. The first bit of dialogue attempts to define the feature story by using a negative definition--that is, telling what a feature story is not. The second conversation defines the feature story by using illustrations, thus bemuddling the definition by tossing in almost any sort of writing.

Feature writing should be specifically identified and classified with positive statements and definitive characteristics in order to distinguish it from news writing, editorial writing, investigative writing and any other kind. The first task is to define the feature article in terms of those which generally appear in newspapers and magazines. To arrive at a definition, let us glance at the genuine characteristics of feature writing.

Definition

First, there is usually an experience upon the part of the writer who has directly participated in an event, witnessed that event, or at least has heard about that event. That is, the writer has floated down the entire length of the Mississippi River on a wooden raft, or has visited the wrestling practice room and observed a one-armed wrestler pin two other wrestlers, or has at least heard that four junior girls are donating two hours daily to help a blind boy with his studies.

Second, usually the writer conducts interviewing and research in preparing feature articles. Research may involve spending many hours in the library with periodicals and books in order to become acquainted with the topic. Interviewing generally involves the writer asking many questions of those persons concerned with the topic.

Third, the writer forms both attitudes and purposes for his feature story. Certainly after experiences, interviews and research the writer must come to some sort of an attitude towards the topic, whether that attitude be favorable, antagonistic or indifferent. And the writer should determine at least one purpose--to inform, to entertain, to influence, to convince or whatever it may be.

Fourth, the feature story usually is aimed at a primary audience. Thus, one feature story may be very informally written in hopes of reaching a mass audience, while another feature may be highly technical and directed towards a very limited audience. Still, another article may be aimed strictly for special interest groups such as women's liberation groups, hot rod enthusiasts, athletes, etc.

Thus, using the preceding discussion of characteristics of feature writing, we can define the feature story as a subjective account of experiences and ideas of individuals or groups usually obtained through participation, interviews and research.

Classification

There is no single universal or unique classification of feature stories. Many writers have categorized features--many of them extensive, some brief. And they are classified upon numerous bases such as topic, purpose and style. Types of features that appear in newspapers seem to change simultaneously with the changes in the social-economic-political climate of our society. Thus it is essential to update any classification of feature stories and to point out new kinds of features that seem to emerge.

The following classification of feature stories is based upon the most common types that seem to appear in high school newspapers today. The list does not include every kind of feature article such as the travelogue, simply because the list is limited only to those which currently are published with a high degree of regularity and those which demonstrate new trends of feature content.

It should also be noted the author does not include in-depth articles, investigative reports, special-interest columns and editorial features. The author considers these to be other kinds of journalistic writing than feature writing.

Probably the most common feature story is still the **PERSONALITY PROFILE**, which is a study of the characteristics, accomplishments and attitudes of an individual. These range from the simple personality sketch which provides only a meager list of biographical and statistical data to the in-depth profile which provides insights into the person's motivation, frustrations, ambitions, anxieties, or any other facet of the subject's philosophy of life. The best profiles not only tell the reader what the subjects have done, but how and why they pursued that which they chose. It is through the in-depth approach that the readers can discover something new and perhaps fascinating about the subject and, hopefully, something for themselves.

Another kind of feature story is the **ORGANIZATION PROFILE**, which is simply an examination and evaluation of a group of people who have banded together for a common cause. These may range from the school's debate team to a large group of students seeking a revision of the student council election procedures. These organizations range from the small to the large and cover every kind of interest.

Such profiles offer much information to the reader--sufficient information so that the reader may become aware of the purposes, functions and accomplishments of the group. And, sufficient information so that the readers might, perhaps, formulate their own attitudes toward that group.

SURVEY ARTICLES are becoming more popular in high school newspapers, probably because many newspapers and magazines have opened up more pages to include the ideas and thoughts of the readers. People are more vocal today concerning their views, and the newspaper offers a channel to a lot of people. There are numerous kinds of survey articles, such as the "man on the street" type, in which three to six persons are asked to respond to a single question--such as "What do you feel are the major improvements to be made in our school in 1976?" Another survey form, the symposium, permits a few people to be asked more than one question in depth, more or less. Still, more extensive surveys may be authored by surveying the entire school population with short replies to vital issues.

The newest form of the survey to appear in school newspapers is the consumer report, whereby journalists conduct surveys of prices for consumer goods and services primarily for the high school consumer. Illustrations are retail price surveys for jeans, record albums, used cars and gasoline.

Among the new trends today is the **PHOTO FEATURE**, which is an article with a relatively equal balance of copy and photographs in the treatment of a chosen topic. Rather than mere photo captions of a 50-word block of copy, the photo feature offers much in detail pertaining to the subject through the use of copy and a liberal number of photographs to accompany that copy.

Good illustrations of the photo feature are the fall, winter and spring fashion stories which many times offer much discussion on the various fashions and many photographs to illustrate the article.

The **PROMOTION FEATURE** is a necessity to every newspaper in any school or community. There is always that particular function, event or crusade in the school and community which deserves as much publicity as possible in order to achieve a worthwhile goal that will benefit most members of the community. These are articles that may promote more spectator participation at athletic events, dramatic productions or musical concerts. They may be articles promoting causes such as lowering the legal age to 18, and urging support of United Fund by describing how agencies help youths. The writer needs to examine closely the merits of such promotional stories and present them in interesting and honest approaches.

A popular feature is the **SERVICE ARTICLE**, which is also commonly called the **HOW-TO ARTICLE** which offers a service by informing the reader how to perform or to complete a particular act. Such topics include how to complete an income tax form, how to apply for a college scholarship and how to complete self-registration for the next semester. These are often the most read articles in the newspapers, especially when the writer strikes upon a subject with which all readers can identify themselves.

A feature story that often ends up reading like a fiction story is the **NARRATIVE ARTICLE**, which tells a story about an event from the beginning to the end. It is usually written in chronological order and is spiced with description and dialogue. It is probably the article which is the closest to the writing style now advocated by the New Journalism forces who ask that "we tell it as we see it." It is an exciting way to write. Sports writers come the closest to it, perhaps, with their accounts of exciting, close battles on the gridiron and court. But writers need to be wary of writing weaknesses such as distortion of the truth and lack of adequate information.

Of course, every editor dreams of that guy or gal who walks into the office and says, "I want to write a **HUMOR ARTICLE** for the newspaper." Any attempt to define humor is extremely vulnerable to criticism, and most articles seem to avoid any definition. However, most would probably agree that the humor article is an article utilizing such tools as puns, exaggeration, irony, slapstick, sarcasm, etc., in order to treat a topic, often with a serious message, in a light and amusing manner. With persistent practice, the young aspiring humorist might well emerge upon the tabloid pages with such titles as "The Ten Best Ways to Avoid a Tardy Slip," or "How I, a 90 Pound Weakling, Became a Gridiron Hero in 18 1/2 Hours!"

A final kind of story is the **CREATIVE FEATURE**, which is simply a presentation of reflections and ideas which are aimed at influencing the readers in some respect. Such articles differ from editorials and other features in that they are not necessarily based upon facts obtained through research or legwork. Creative articles are simply one's ideas to help, influence or amuse readers. Often such articles become regular columns on the editorial pages. Articles that fall into this group may well be titled "Seven Methods to Beat the System," or "The Easy Way Out of a Horrible Blind Date." Often they are humorous. But they may simply be light, off-the-cuff approaches to topics being discussed by readers.

The Writer Himself

Being a good student involves the Three R's--reading, writing, and arithmetic.

Being a good feature writer involves another set of Three R's--relevance, resourcefulness and responsibility.

Feature writing is **RELEVANT**, meaning that feature writers must be alert and aware of what is occurring around them and in all other parts of the world. This relevancy is determined by the importance and significance any event or idea has upon the lives of people, be they a small group or the masses. Writers observe, judge and act--meaning they see what happens, evaluate its significance and then write to the degree that any relevancy so determines. Writers may like what they see or they may despise hay they see--in either case, writers turn to their paper and pens, and record for posterity their views of what this good old world is or is not.

Feature writing demands **RESOURCEFULNESS**, meaning that writers have mastered the skills demanded of a feature writer--learning skills that enable them to recognize a good story and to record it, mastering interviewing techniques, finding the right man when the right man can't be found and interviewing anytime and anywhere. It is knowing words--having that powerful vocabulary that permits the use of the most effective word to describe man in defeat and triumph, sadness or happiness, in life and in death.

Feature writing is **RESPONSIBILITY**, meaning that writers maintain the highest degree of personal and professional integrity by assuring themselves that whatever is authored is done with an honest presentation of facts and opinions. In accepting such responsibility, writers discover greater freedom, for honesty pushes aside any fears of cowardice, reprisal, self-doubt, and all other ailments of the irresponsible and dishonest writer. It is, indeed, the responsible writer who gains the long term rewards of respect, admiration and acceptance from the readers.

WRITING PERSONALITY PROFILES

By Rod Vahl

Anytime a reader selects a newspaper, magazine or book, he or she might discover the opportunity to read an article which offers the reader some sort of a profile on an individual.

It might be merely a biographical sketch, a short personality profile, a reportorial interview or an in-depth study. Most students have encountered the sketch in Who's Who in America, the short personality profile in USA Today, the reportorial interview in People Magazine and the in-depth study in Rolling Stone.

For the benefit of the school newspaper demands, journalism students will be chiefly interested in the short personality profiles, ranging from 400 to 1,200 words.

Let's take a look at a definition: the short personality profile is a portrait of an individual which reveals the 1) important aspects of his character, 2) his accomplishments, and 3) his attitudes.

Now let's examine the definition in detail.

First, the profile is a portrait of a personality's character. This involves a physical portrait, meaning the readers should obtain some sort of an idea as to whether the subject is tall, short, brown-eyed, chubby, skinny, etc. More importantly, the character involves the behavioral characteristics of the personality, meaning the reader should obtain some sort of an idea as to whether the personality is moody, extroverted, cheerful, optimistic, ambitious, etc.

Second, the definition notes that a profile offers the reader the accomplishments of the personality. Certainly, it is basically the achievements of the personality which lead the writer to the decision to write a profile on an individual. That individual may be an athlete, a musician, a class valedictorian, an actor, or a guitarist.

Third, the definition points to the personality's attitudes. This is the substance of any profile, for this is the writer's "insight" or "perception" of the subject. Usually the reader is generally acquainted with both the character and accomplishments of the individual. But we do know the "why" and "how"? There are various forces within a personality which motivate and encourage that individual toward a successful life. Perhaps it is because of religious inspiration, parental guidance, a friend's faith. Or perhaps the subject had to fight against odds, overcome a particular physical handicap, or just go it alone. Or, perhaps the personality came upon the realization that he needed new values in life or that his success would need to be the result of a long and hard search for some outlet for his energies and talents.

Why are these three points (character, accomplishments, attitudes) so important to the personality profile?

First, the profile gives recognition to a deserving person. People usually appreciate some sort of recognition for having performed well. Businesses award a cash bonus; civic groups offer plaques; coaches award school letters, clubs award medals. The newspaper offers recognition with the personality profile.

Second, the personality profile satisfies the reader's curiosity about a person. It is only natural that we are interested in the total life of the President of the United States or a favorite quarterback.

Third, the reader can gain inspiration for himself or herself. We learn from others, certainly, and if a writer can help a reader through his profile writing, he has performed a great service for the reader.

Now that we can grasp an understanding of the purposes of the personality profile, the more demanding role of the writer emerges--the task of writing!

Basically, that task involves four steps.

1. Backgrounding the subject.

2. Interviewing the subject and others.

3. Evaluating the collected materials.

4. Preparing the manuscript.

Let us examine each step.

The first step is backgrounding, which simply means the writer should obtain as much information as possible about his subject. Initially, the writer can jot down bits of information that he knows himself--such as that the subject is a varsity baseball pitcher, an All-Stater his junior year, an honor roll student, sports editor of the yearbook, a part-time worker at a fast food restaurant, etc.

Then the writer might seek the baseball record books and obtain some statistical information. He might read past issues of the school newspaper or past volumes of the yearbook. Already, we can note the writer has now collected some biographical information to serve as a basis for interview questions. The writer then lists persons to whom he can speak for additional information--the coach, a math teacher, a friend, a parent, an employer, and finally the subject himself.

Now, the writer is almost ready to interview these people. But first he must draft a list of questions that he can ask one or more of the various persons to be interviewed. The writer drafts his questions in such a manner that he will gain two types of information -- 1) facts, 2) opinions.

Questions concerning a subject could be as follows:

1. Coach, what do you think are the qualities of Tom that make him a star baseball player?

2. Bill, Tom is your best friend. What is there about Tom that you like as a personal friend?

3. Reverend Jones, you said Tom is a devout Christian. Please illustrate for me how Tom exemplifies the Christian life.

As we might now realize, such questions often lead to facts, opinions and insights into Tom's personality. The more questions we can formulate, the better shall be the interview.

When the hour arrives to interview the subject of the profile, we ought to be loaded with questions. There are basically two types of questions the writer will ask the profile subject. First, there are questions that pertain particularly to that person's activities and accomplishments. An illustration might be: What particular satisfactions do you get out of baseball? What qualities do you believe it takes to be a pitcher?

Second, there are questions which might be called "stock questions," which are questions we could ask most anyone in an interview. Here are some examples:

1. Who are some persons who have much influenced you?

2. What do you do to psyche-up yourself?

3. What do you consider to be your strengths?

4. What do you consider to be your weaknesses?

5. What do you hope for yourself in the future?

6. What does it take to be successful in athletics?

7. When you are not succeeeding as you want, what do you do to improve yourself?

The third step is evaluation. This is no easy task, for the writer should now have a wealth of information concerning his subject. Ideally the writer will possess far more information than needed for the article. It is now time for the writer to isolate himself, review all his collected information, and think about his subject.

He must now ask himself, "Just who is Tom Brown?" And, "How can I best tell my reader about my subject?"

Perhaps the best approach is to write a short descriptive paragraph, one which points to several key words which will serve as a theme throughout the article. Such as:

"Tom Jones is a driver--watch him on the baseball field! Tom Jones is a serious young man--watch him in his math class! Tom Jones is a considerate person--watch him as he interacts with people.

Such a descriptive paragraph gives us three key words--DRIVER, SERIOUS, CONSIDERATE. Those words serve as keys to our entire content.

Once the writer has determined in his own mind just WHAT his subject is, he can start to write--and that we will leave to you. You and your thoughts and ideas, you and your facts and opinions, you and your own style in attracting the attention of the reader. You and your own style in presenting your subject to your readers. You and your own insights into this person you have chosen to feature through your own choice of words.

YOU, the writer!

FROM S.D.: ADVICE FOR WRITING EDITORIALS

The following advice for writing editorials came from High School Editor, May, 1981, issue, published by the Department of Journalism and Mass Communication, South Dakota State University, Brookings, S.D.

1. Avoid negativism.
2. Avoid preaching.
3. Be specific in statements.
4. Avoid pointing out a moral; let it be subtle.
5. Illustrate points with examples.
6. Deal in principles not personalitites.
7. Keep paragraphs, short, punchy.
8. Develop arguments logically.
9. Deal in facts not generalities.
10. Deal in subjects that are of real concern to your readers.
11. Don't try to impress; express yourself and simply.
12. Remember the light touch occasionally. Editorials that are always serious are deadly.
13. Keep editorials under 200 words.

PRODUCTION

PLANNING THE FIRST ISSUE

Although the following order may vary, the steps themselves will serve as a guide for the first few issues until a regular routine is established:

1. Plan the issue at a staff meeting, allowing plenty of time for input and suggestions. Have calendars handy--for example, a school events calendar.
2. Assign the stories, pictures and artwork.
3. Determine whether there are sufficient ads to cover the necessary costs.
4. Make the preliminary page layouts to determine initial story sizes, etc.
5. Take the pictures.
6. Write the stories and cutlines.
7. Edit the copy and prepare the copy for printer or for type setting.
8. Dummy-up the pages and write the headlines to have them set.
9. Proofread stories when they are returned.
10. Paste-up, if that is your system.
11. Take to printer.
12. Distribute the paper and mail it to subscribers and exchanges.

TENTATIVE PUBLICATION DATES

1986-1987

First Sememster

September 26	Back-to-school, Football, Clubs, Classes, and Fashion
October 24	Football, Homecoming, Halloween, All Saints
November 21	Thanksgiving, early Christmas preparations, travel
December 19	Christmas, travel, food, Mid-Term Graduation

Second Semester

January 23	Winter Exercise, new semester, school supplies, Valentine's Day
February 20	Favorite's Dance, Spring Fashion
March 20	Easter vacation, Spring Break, travel, Prom/Tuxedo
April 30	Senior Issue, Prom, Careers
May 22	Graduation, End-of-the-year, Summer job searches, travel, recreation

Subscriptions:	1100
Readership:	1500 - 2100
Student Count:	1460

20-DAY PRODUCTION PLAN

Monday	Tuesday	Wednesday	Thursday	Friday
1. Ad sales 2. Pages assigned 3. All stories, editorials, features assigned	1. Ad sales 2. Typeset folio, masthead information	1. Ad sales 2. Typeset calendar of events	1. Ad sales 2. Editorials due 3. Editorial editing 4. Editorial rewrites assigned	1. Ad sales 2. Features due 3. Features editing 4. Features rewrites assigned 5. Editorial rewrites due 6. Editorials typeset
Monday	Tuesday	Wednesday	Thursday	Friday
1. Ad sales 2. Feature writing 3. Features typeset	1. Ad sales 2. Feature rewrites due 3. Features typeset	1. Ad sales 2. News assigned 3. Features typeset 4. Late feature rewrites due	1. Ad sales 2. Ads typeset 3. Features typeset	1. All ads due 2. Ads typeset 3. Take copy to printer
Monday	Tuesday	Wednesday	Thursday	Friday
1. Pasteup folios, masthead, standing items 2. News due 3. News edited 4. News rewrites assigned	1. Cartoons, art due 2. News rewrites due 3. Typeset news 4. Write heads	1. Ad dummies to editor 2. Photos due 3. Typeset news 4. Late news rewrites due 5. Typeset heads 6. Write, typeset captions	1. Typeset news 2. Typeset heads captions 3. Take copy to printer	1. Ad pasteup 2. Page pasteup
Monday	Tuesday	Wednesday	Thursday	Friday
1. Pasteup 2. Late news due 3. Late news edited typeset 4. Late photos due 5. Heads, captions written, typeset 6. All printed copy proofed 7. All corrections typeset 8. Copy taken to printer	1. Pasteup	1. Final pasteup 2. Take paper to printer	1. Begin planning next paper 2. Pick up paper from printer	1. Distribute papers 2. Address, mail exchange papers 3. Bill advertisers 4. Critique paper

3 WEEK PLAN

Brainstorm: Features, Reviews, Editorials	Skill Day Plan/Assign photos	Assign longest story	Skill Day Club News editor-Hand out forms-Due Wed. after next.	Skill Day Assign second story
1st story due, Proof or finish re-write for Wed.)	Plan-layout for 1/2 of pages Photo negatives due	1st stories in Club News in Send 50% of copy to printer	Proof Club News Adjusts lay-outs write heads Send 40% copy to printer	2nd stories in Proof Cut, distribute copy, begin layout
After school 1/2 pages	Write heads/ photo captions	After school unfinished pages	3 to printer at 7:15	All staff meet at 7:15
Write heads/ print photos	After school 1/2 pages	Proof and straighten	Skill Day	

My assignment: 1) ________________ Due __________ 2) ________________ Due __________

3) ________________ Due __________ After School Day __________

LAYOUT LOG AND DUMMY SHEET

LAYOUT
PAGE ________
ISSUE________

NOTES

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

STORY	APP."	EXACT"	Col.	PIX/GRAPHICS/ADS	Credit	Caption

COPYREADING SYMBOLS

Marked Copy	Meaning	Set Copy
N.Y.	Spell out.	New York
6	Spell out number.	Six
Doctor	Abbreviate	Dr.
Fifty	Write in numerals	50
adress the Letter	Insert a letter or word.	address the letter
walks	Delete letter.	walk
acknowledgement	Delete letter and close up.	acknowledgment
book shelf	Close up space.	bookshelf
bookreview	Separate elements.	book review
centre	Transpose letters.	center
park baseball	Transpose words.	baseball park
Lim Polymer	Spell as is.	Lim Polymer
the ~~daily~~ newspaper	Delete word and close up.	the newspaper
Dr	Add period.	Dr.
Detroit Mich.	Add Comma.	Detroit, Mich.
James house	Add apostrophe.	James' house
Four score and . . .	Add quotes.	"Four score and . . ."
boston	Capitalize.	Boston
Presidential race	Change to lower case.	presidential race
Scholastic Press	Print in Small Caps.	SCHOLASTIC PRESS
The New York Times	Italicize.	*The New York Times*
The Editor-in-Chief	Set in bold face.	**The Editor-in-Chief**
The Editor in Chief =/	Insert hyphen.	The Editor-in-Chief
¶ Advertising is growing.	Indent for paragraph.	Advertising is growing.
No ¶ New agencies open . . .	No paragraph.	New agencies open . . .
. . . salesman. Executives are . . .	Bring two sentences together.	. . . salesman. Executives are . . .

Proofreader's Marks

∧	Insert or correct at this point	—/	Insert hyphen (work∧and-turn)
e/	Correct lett/r	?/	Insert question mark (shall we∧)
₰	Take out or delete/	!/	Insert exclamation point∧
₰	Take out and clo/se up	...	Insert ellipsis∧...
⁀‿	Close up entire ly	∨	Insert superior^{1} figure or letter
#	Close to correct ∧ spacing	∧	Insert inferior$_{1}$ figure or letter
#	Insert∧space	[/]	Insert [brackets]
eq #	Space ev∧en∧ly	(/)	insert (parentheses)
ltr #	L E T T E R S P A C E	lc	Set /n lower case
th #	T H I N S P A C E	caps	Set in caps (CAPS)
hr #	H A I R S P A C E	c & lc	Set in Caps and Lower Case
‖	Align vertically	ital	Set in italics (*italics*)
=	Align hor i zontally	rom	Set in roman (roman)
tr	Transpoes	lf	Set in light face (light face)
9	Turn right sid/ up	bf	Set in bold face (**bold face**)
wf	Wrong fo/t charact/r	bf ital	Set in bold italics (***bold italics***)
[	Move to left	sc	Set in small caps (SMALL CAPS)
]	Move to right	c & sc	Set in caps and small caps (CAPS AND SMALL CAPS)
⊓	Rais/	¶	Make paragraph
⊔	Low/r	no ¶	No paragraph Run in
×	Correct imperfectio/	1/m	Insert em dash (em—dash)
⊙	Insert period∧	1/n	Insert en dash (en–dash)
∧	Insert comma∧please	stet	Restore matter ~~marked~~ out
⊙	Insert colon	(sp)	Spell out
∧	Insert semicolon	(?)	Query to author. Is this correct?
∨ ∨	Insert single quotes or apostrophe		
∨ ∨	Insert quotes		

BE YOUR OWN EDITOR

Wipe Out These Common Errors

CHECK YOUR PUNCTUATION

AT THE END OF SENTENCES

* PERIOD at the end of each declarative sentence
The stereo is too loud.

* QUESTION MARK at the close of each interrogative sentence
May I sharpen my pencil?

* EXCLAMATION POINT to show surprise or excitement
I simply cannot believe it!

* SEMICOLON between two main clauses NOT joined by and, but, nor, or, for
Slowly I reeled in the line; the grandpa of catfish was hooked this time.

WITHIN THE SENTENCE

* COMMA

-before coordinating conjunctions (and, but, for, or, nor)
I wanted a pizza, but Harry insisted on having hamburgers.

-to separate the parts of dates
It was on December 7, 1941, that the Japanese bombed Pearl Harbor.

-and addresses
She lives in Jennings, Louisiana.

-after introductory words, phrases, and clauses
On the bus yesterday afternoon, Mary tried to do her homework. (phrase)

If you go to the game, you should take a heavy coat. (clause)

-to separate words in a series
She is studying English, French, algebra, chemistry, and history.

-to set off non-essential words, phrases, and clauses
My employer, Mr. J. R. Smith, was born in Germany. (word)

The crowd, excited by the victory, swarmed onto the field. (phrase)

Jane Fonda, who is Henry Fonda's daughter, is a fine actress. (clause)

*COLON to introduce a list

He listed the following items as purchase priorities: two desks, two chairs, one filing cabinet, and a bookcase.

*QUOTATION MARKS

-to enclose a direct quotation

He said, "We must go immediately."

-to set off names of short poems or stories

We read "My Last Duchess" by Robert Browning.

-radio and TV programs

My father always watches "60 Minutes."

-paintings and musical compositions

They play "Tiger Rag" after each touchdown.

*PARENTHESES to enclose explanatory material

His earlier works (those published before 1872) are not included in this book.

*DASH to indicate an interruption of thought

We are inviting the Smith family--they are new neighbors--to our picnic.

WITH WORDS

*APOSTROPHE

-to show possession

That boy's football is lost. (singular)

The boys' team will play the girls' team tomorrow. (plural)

-to show contractions

I can't go, and I don't care.

-to form plurals of letters and figures used as words

Her B's always look like 13's.

*HYPHEN links together the parts of words divided at the end of a line

The witnesses asked for police protection.

-Compound words

My sister-in-law is twenty-eight years old.

-Words used as compound adjectives
His know-it-all expression annoyed her.

-With "ex," "self," "elect"
That self-righteous ex-president of this organization is now president-elect of another club.

*PERIOD after abbreviations and initials
Dr. and Mrs. A. M. Jones, Jr. are invited to the party.

*UNDERLINE the names of books, motion pictures, long musical compositions, plays, and ships
Little Women, Gone With the Wind, Beethoven's Fifth Symphony, Hamlet, Titanic

DID YOU CAPITALIZE THE

*FIRST WORD in sentences
Zebras have stripes.

*THE PRONOUN "I"
I thought I had lost it.

*PROPER NOUNS

-Names of people, specific places, streets, states, countries, schools
Mary, Mr. Jones, Grand Canyon, Canal Street, Louisiana, Mexico, Byrd High School

-Days, months, holidays
Sunday, August, New Year's Day

-Titles of persons and organizations
Senator Long, Peace Corps, Rotary International

-Titles of books, poems, magazines, articles
The Source, "My Last Duchess,"
Newsweek, "How to Grow Nasturtiums"

-Races, nationalities, languages
Negro, French, Hungarian

-Religions, words pertaining to deity, sacred writings
Catholic, the Creator, Bible, Torah

-Historical periods, events, documents
Middle Ages, Civil War, the Constitution

*FIRST WORD in quoted speech
Ted yelled, "Wait for me."

*SALUTATION and COMPLIMENTARY CLOSE of CORRESPONDENCE
Dear Terry,
Sincerely,

WATCH FOR THESE ERRORS IN SENTENCE STRUCTURE

*IS IT ONLY A FRAGMENT OF A SENTENCE?

FRAGMENT: The child jumping on the trampoline
COMPLETE: The child was jumping on the trampoline.
or
The child jumping on the trampoline is my sister.

*HAVE YOU RUN TWO SENTENCES TOGETHER?

RUN-ON: My sister is very blonde, she is the only blonde in our family.
CORRECT: My sister is very blonde. She is the only blonde in our family.

*DID YOU MISPLACE OR DANGLE A MODIFIER?

MISPLACED: She wore the red ribbon in her hair, which she bought at the garage sale.
BETTER: She wore in her hair the red ribbon which she bought at the garage sale.
or
DANGLING: Typing furiously, the essay was finished by classtime.
BETTER: Typing furiously, Jane finished the essay by classtime.

*HAVE YOU USED A CONSISTENT GRAMMATICAL FORM TO EXPRESS PARALLEL IDEAS?

FAULTY: I have always liked to water ski, swim, and just lying in the sun.
PARALLEL: I have always liked to water ski, to swim, and to lie in the sun.
or
I have always liked water skiing, swimming, and just lying in the sun.

DON'T CONFUSE THESE

POSSESSIVES AND CONTRACTIONS

it's (it is or it has)	It's good to see you again.
its (belonging to it)	The kitten chased its tail.
you're (you are)	You're my favorite teacher.
your (belonging to you)	Your book is on my desk.
who's (who is or who has)	Who's been using my typewriter?
whose (belonging to whom)	Whose pen is this?
they're (they are)	They're waiting for you.
their (belonging to them)	They left their bikes in our garage.
there (at that place)	Move the bike over there.
there used as an expletive	There is a new girl in our class.

WORDS THAT SOUND ALIKE

already (before this time)	all ready (completely ready)
break (mar, destroy)	brake (a halting device)
coarse (rough)	course (a line of action)
compliment (something good said)	complement (to complete)
peace (freedom from war)	piece (one of the parts)
plain (clear)	plane (airplane)
principal (most important)	principle (basic belief)
passed (verb)	past (noun, adjective, or preposition)

SPELLINGS

accept (to receive)	except (excluding)
advice (an opinion)	advise (to give advice to)
desert (a barren place)	dessert (served at the close of a meal)
formerly (previously)	formally (in a formal manner)
later (after that time)	latter (the second of two things mentioned)
moral (relating to ideas of right and wrong)	morale (sense of well-being)
personal (belonging to a person)	personnel (group of people)
proceed (go forward)	precede (come before)
through (finished)	thorough (complete)

REMEMBER THESE SPELLING RULES

WITH WORDS ENDING IN SILENT "E"

1. Drop the "E" if the suffix begins with a vowel. bake → baking
2. Keep the "E" if the suffix begins with a consonant. lame → lameness (Exceptions are: truly, wholly, awful, argument)
3. Also, keep the "E" if the suffix begins with "A" or "O" and the silent "E" is preceded by "C" or "G." dance → danceable

WITH WORDS ENDING IN "Y"

1. Keep the "Y" if the word has a vowel + "Y." delay → delaying (Exceptions are: day → daily gay → gaily
2. Change the "Y" to "I" if the word ends in a consonant + "Y." happy → happily

WHEN ADDING "LY" OR "NESS"

1. Keep both "L's" when adding "ly" to a word ending in "L." actual → actually
2. Keep both "N's" when adding "ness" to words ending in "N." thin → thinness

DOUBLE THE FINAL CONSONANT

1. In a one syllable word when the final consonant is preceded by one vowel. big → bigger
2. In words of two or more syllables if the accent is on the last syllable. refer → referral

DO NOT DOUBLE THE FINAL CONSONANT

1. In a one syllable word if the consonant is preceded by two vowels. heat → heated
2. In words of two or more syllables when the accent shifts when the suffix is added. prefer → preference

FOR "IE" AND "EI" WORDS

"I" before "E" except after "C." (Exceptions are: either, neither, leisure, weird, seize, and when the sound is a long "A" as in weigh)

DID YOU USE THE RIGHT PRONOUN?

*ALWAYS USE THE NOMINATIVE CASE WHEN THE PRONOUN IS IN THE SUBJECT POSITION.

Ex. 1. Mary and I went shopping yesterday.
2. It must have been she who left the message.
3. His wife is as tall as he. (as he is tall)
4. Who has finished the assignment?

*USE THE OBJECTIVE CASE WHEN THE PRONOUN IS IN THE OBJECT POSITION.

Ex. 1. This present is for Tom and her.
2. Just between you and me, I think the teacher made a mistake.
3. The coat fits you better than him. (than it fits him)
4. Whom did you see at the party?

*A PRONOUN AND ITS ANTECEDENT MUST AGREE.

Ex. 1. If a student registers late, he has to pay a fine.
2. Either Sara or Jane will give her report tomorrow.
3. Somebody left his book on my desk.

*THEM IS ALWAYS AN OBJECT PRONOUN. NEVER USE "THEM" AS A SUBJECT OR AS A DEMONSTRATIVE ADJECTIVE.

Wrong: Them are the ones you should deliver.
Right: Those are the ones you should deliver.

Wrong: I caught all them fish in one hour.
Right: I caught all those fish in one hour.

SUBJECTS AND PREDICATES MUST AGREE!

IN GENERAL, NOUNS ENDING IN "S" OR "ES" ARE PLURAL, BUT VERBS ENDING IN "S" OR "ES" ARE SINGULAR.

Ex. 1. Jane plays tennis, but Alice does not.
2. Jane and Alice play tennis, but the other girls do not.

Exceptions: The singular pronouns "I" and "you" take verbs which do not end in "s."
Ex. I play tennis, but you do not.

The singular pronoun "you" takes the plural form of the verb "be."
Ex. You are a pretty girl. You were a beautiful baby.

WATCH THESE TROUBLE SPOTS

1. Adding "n't" to a verb does not affect the number agreement.
Never: she don't; you wasn't
Always: she doesn't; you weren't

2. When a subject and verb are separated by a phrase or clause, mistakes in agreement occur.
Ex. 1. A quart of strawberries seems more than enough for the two of us. (the singular subject 'quart' takes a singular verb, "seems.")
2. The coach, as well as the players, is going by bus. (coach is)

3. Use a singular verb form after these indefinite pronouns: each, either, everyone, everybody, neither, nobody, someone.
Ex. Nobody knows what time the party starts.

4. Collective nouns are usually singular.
Ex. The class stands when the teacher enters the room.

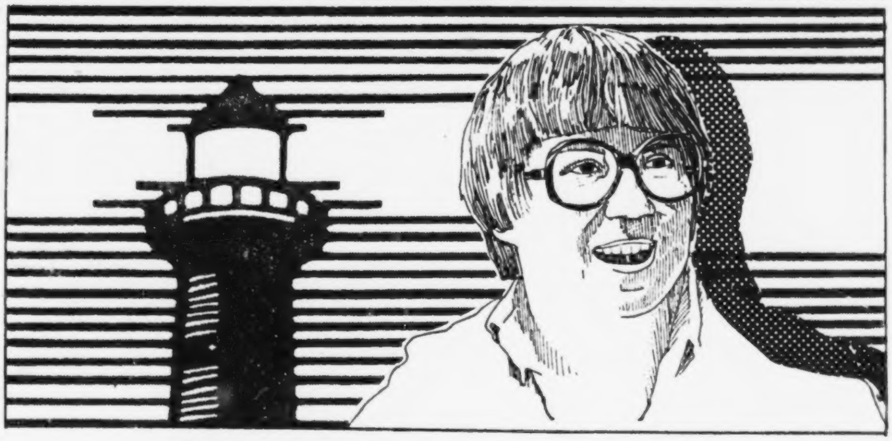
5. Be on your guard when your sentence begins with "here" or "there."
Ex. 1. There are some strawberries in the freezer. (strawberries are)
2. Here is your share of the strawberries. (share is)

REDUNDANCIES

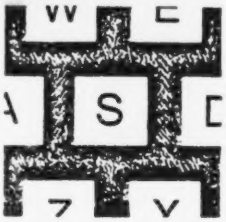
From the UPI Reporter: The Minnesota Newspaper Association's list of frequently seen or heard redundancies follows:

absolutely necessary
advance planning
ask the question
assemble together
at a later day
attached hereto
at the present time
cancelled out
city of Chicago
close proximity
consensus of opinion
carbon copy
continue on
cooperate together
each and every
enclosed you will find
exactly identical
fair and just
fall down
first and foremost
friend of mine
gathered together
honest truth
important essentials
necessary requirements
open up
other alternative
patently obvious

Headline Writer of the Year



Zoe Lappin, 47, was graduated from the University of Wisconsin-Madison in 1959. She has since worked for the Billings (Mont.) Gazette, The Denver Post and for the past nine years on the copy desk at the Rocky Mountain News. She traces her interest in journalism to her grandfather, P. J. Savage, who published a weekly newspaper in Wisconsin for 54 years. Like his granddaughter, Savage had a flair for headlines. Mrs. Lappin particularly likes "Bad Day for Myrtas," which appeared above a story he'd written about two local women, both named Myrta, who broke limbs on the same day. Mrs. Lappin has two children, Sarah, 12, and Mike, 16. She expects her husband Jack, an accountant, to invest her prize money wisely.



Another headline writer may have attached "World's youngest heart recipient dies" above the wire service story from England, but not Zoe Lappin.

The Rocky Mountain News copy editor searched the article for something extra and used a quote that read, "Brave little soul dies after 28 days."

That something extra Mrs. Lappin brings to her work has made her Scripps-Howard's headline Writer of the Year, 1983-84, and a frequent monthly in-house winner.

She attributes her sparkling headlines, in part, to "the well of information" from which she draws. Its depth extends from her childhood in Wisconsin, where she watched her grandfather hand-set type for his weekly newspaper, to the local historical perspective she's gained as a resident of Denver the past 23 years.

And it's growing every day.

"Not to be interested in learning would be not to live," she says.

Mrs. Lappin considers "reading the ultimate educator," but has learned a lot from colleagues and her children as well.

She reads whatever Sarah, 12, and Mike, 16, are reading in school. "It makes for great conversations," she says.

She considers her work schedule another positive factor to her on-the-job performance.

"For 15 years I have been saying I'm going to return to work full time," she says, "but part time still works well for me. First of all from the standpoint of my family, and secondly because I don't suffer the burnout other copy editors do. I come to work refreshed and interested."

She offers this advice to novice headline writers: "First, concentrate. Second, find the essence of the story, and quickly get your stock head. Third, refine it with something extra. Four, appreciate technology and let the benefits of elastic type work for you. Always remember, use strong words and avoid cliches."

Now try to top this one from Mrs. Lappin's winning entry: "Parents take Siamese twins home to love."

Runner-up in headline writing is Walter Dawson of The Commercial Appeal. Dawson who was recently named editor of the telegraph desk is 36 and a graduate of Memphis State University. While still a student, he began work as a copy clerk at the newspaper. That was 15 years ago. Dawson's ability "to catch the fact and the mood of news stories in his headlines" merited the award.

WRITING HEADLINES

I. PURPOSE OF HEADLINES
  A. They make it possible for a reader to glance rapidly through a newspaper and obtain a quick summary of the news highlights.
  B. They set forth the mood of the story.
  C. They enable a reader to select the news stories he wants to read.
  D. With different sizes of type and styles of heads, they help to grade and organize the news.
    1. Stories with headlines of several columns set in large type indicate to the reader that they are important stories, at least in the opinion of that newspaper.
    2. Stories with headlines of single columns set in comparatively small type suggest to the reader that they are rather unimportant stories, at least in the opinion of that newspaper.
  E. They provide the main ingredient for page makeup.
  F. News headlines inform the reader by summarizing the important facts of a story. Feature headlines usually attract the reader by arousing his curiosity.
  G. Headlines help to make the newspaper attractive. Imagine what a newspaper would look like today without headlines; yet there was a time when headlines as we know them today did not exist.

II. HEADLINES RULES
  A. Content of news headlines
    1. The headline should be a summary of the news story, not a mere label.
    2. The headline should contain as many specific facts as it is possible to include. It should answer as many questions as a news lead.
    3. The content of a headline over a news story should be taken from the lead of the story. When additional facts are needed for secondary decks, those facts may be taken from deeper in the story.
    4. Each succeeding deck should contribute new information. Don't tell the same thing twice, even though you do use different words.

CRIMSON TRIMS SIWAS 48 TO 6
Islanders Run Up Large Score on Galesburg

    5. The headline should give the same impression as the boy of the story. Do not comment directly or indirectly.
    6. The headline should contain nothing that is not in the story.

7. Headlines should be positive rather than negative. In general, tell what was done rather than what was not done.
8. Headlines should not contain words used only as filler. Eliminate excess words and insert another idea when possible.

B. Content of feature headlines

1. Feature stories require feature headlines. Do not spoil a bright story with a dull headline. On the other hand, do not try to brighten a serious story with a flippant headline.
2. The dominant tone of the human interest or feature story should be reflected in the headline. You may comment, appeal to the reader, or infuse a touch of humor.
3. The facts of the headline may be taken from any part of the story, but do not give away a reporter's punchline in a suspenseful story.

C. Traditional rules of headline construction

1. Get the outstanding fact or the news feature in the first line of the top deck. Tell as much of the news as you can fit into the space.

Health First Aid
To Girl's Beauty,
Miss Wilson Says

2. Put a verb, expressed or implied, in every deck. Otherwise you will have a label.

Pennant Sales
Open Tuesday

3. Use Strong Verbs.

Kits Wallop Wauwatosa 68-15

not

Kits Defeat Wauwatosa, 68-15

McDaniel Wins Chess Tourney

not

McDaniel Is Chess Champ

4. Omit forms of the verb "to be" if possible.

Changes Slated
For Homerooms

Yearbook Staff Planning

Mystery Theme in 'Key'
Maine First in League Finals

5. As a general rule, use active rather than passive voice.

Dan Swett Enters National Finals
In Hearst History Competition

6. Use the present tense to describe past events. This is known as the "historical present." A present-tense verb should not be used with a time word, such as "leaves yesterday." Just "leaves" would be sufficient.

Six Students Attend
State Council Meet

7. Use the future tense or the infinitive for future events.

Pentangle to Bring
Chivalry to ETHS
For Courtesy Week

Mariners, Maids Will Dock Here
Aboard Newly Decked 'Pinafore'

8. Always use the proper title of respect with all adults and female students.

Miss Crabb Writes
Second Latin Book

Miss Mary Burnside Heading
For East on Freedoms Award

Mr. Bishop Gets Ford Grant

9. Ordinarily write numbers in Arabic form. Sometimes, though, numerals up to ten may be spelled out.

Top 23 Speak
In Final Events
Of Snyder Contest

Five Teachers
'See the World'

10. Capitalize the first word and all proper nouns in a headline. All other words should be downstyle.

(This is strictly Fang style. Other newspapers may do things differently.)

Brown, Ferren
to top ballot
for CC offices

Tankers count on Pembo
to make them 'Go' to state

Tankmen swim against Senn today

Homerooms to discuss ideas
placed in CC suggestion boxes

11. Use short crisp words as much as possible in preference to longer synonyms. Consult a thesaurus or other books of synonyms. The short words at the left are usually used in daily newspapers for the longer words at the right. Can you add others to the list.

urge	advocate
prove, grill, quiz	investigate
censure, rebuke, rap, hit, flay	criticize
clash, battle, war, scrap	content with
peril	imperil, danger
wed	marry
clash	controversy
win	victory
slay	murder
laud	praise
aid	help, assist

12. Be as specific as possible.

Weak: Gridmen Defeat
Opponents Easily

Better: Gridmen Triumph
Over Lane 7-0

13. Puntuate headlines correctly.
    a. Do not include a period at the end of each deck.
    b. Substitute the comma for "and" when the meaning remains clear.

Smith, Evans call
first grid practice

c. Use the semicolon to include two related thoughts in one deck. Appearance is enhanced if the semicolon can be placed at the end of the line.

144 breaks honor roll record;
244 leads frosh-soph rooms

d. Use single quotation marks in place of double quotation marks.

YMCA's 'Big Three' to meet
as dance fans enjoy holidays

e. Follow all the other ordinary rules of punctuation.

14. Use only common abbreviations (GSL, FHA, YMCA, etc.) and the like that are readily understood by the readers.
15. Avoid abbreviations in headlines as much as possible.
16. Do not use articles (a, an, the) unless they are needed to make the meaning clear.

Janice Gockel names secretary
of newly formed stamp club

17. Avoid beginning a headline with a verb, unless the subject is clearly implied. When the subject is omitted, we may get the unintentional imperative.

Disrupt our government

18. Do not separate the following from one line to the next:

a. Preposition and its object

Beloit beats
Manchester in
35-32 battle

b. Part of the same verb:

Elmhurt set
down, 42-0
by Wesleyan

20 boys named to
attend YMCA rally

c. Parts of names that belong together:

Johnson wins
local meet; New
Orleans next stop

d. Noun and its adjacent adjective:

Trireme girls plan for annual
turnabout to be held in March

e. Abbreviations

Seniors to hold dances at YM
CA on New Year's Eve and day

f. Hyphenated words:

Bob Brown elected vice-
president of Letter Club

19. In a headline with more than one deck, avoid repeating key words or ideas in the second deck. Explain, qualify, or add to the first deck, but do not repeat.

Poor: CATS ENGAGE BULLDOGS TONIGHT
collide with West Aurora at 8 tonight

Better: CATS ENGAGE BULLDOGS TONIGHT
LH puts unbeaten string on the line

20. Avoid heads that carry a double meaning.

Magician to appear
on activity ticket

Woman hit on curve

Father of 10 shot;
mistaken for rabbit

21. Avoid strained attempts at alliteration

Teens to tap, toes, trill tunes

22. Write nothing in the headline that is not in the story.

23. Do not editorialize

Editorializing: Referee robs team
of Lincoln victory

Impartial: Lincoln gains win
on close decision

SAMPLE HEAD SCHEDULE *

Point Size	1 Column	2 Columns	3 Columns
14 pt.	18 units	36 units	54 units
24 pt.	10 units	20 units	30 units
30 pt.	9 units	18 units	27 units
36 pt.	7 units	14 units	21 units
48 pt.	6 units	12 units	18 units
60 pt.	5 units	10 units	15 units
72 pt.	3-4 units	6-8 units	9-11 units

* Unit counts will vary with type font and column width. Each publication must create its own schedule based on page specifications and type selections.

HEADLINE ASSIGNMENT SHEET

Page ___________ Slug ______________ Col. or pica width _______

No. lines ______ Type Style ________ Size _______ Count ______

WRITE HEADLINE IN SPACE PROVIDED

HEADLINE LOG SHEET

Pg.	Headline	# Lines	Type	Size	Col.	Width

TEN DIFFERENT WAYS TO WRITE A CAPTION

Proper Noun: John Marsh, three-year band member, sells his seventh box of M&M's to Julie Jones, a sophomore in his trigonometry class. In-class sales of candy was one of the most popular ways of raising money as 32 different groups sold 11 kinds of candy during the year.

Common Noun: Candy sales financed the band's $3,000 trip to New Orleans, where they marched in the Mardi Gras parade. John Marsh's sale to Julie Jones was one of the 4200 boxes band members sold.

Adverb: Rarely seen without his box of M&M's, John Marsh, trumpet player, sells Julie Jones something to munch on in her fourth-period English class. Band members raised $3,000 selling candy to finance their February trip to New Orleans, where they marched in the Mardi Gras parade.

Adjective: Sweet M&M's and appreciative looks leave John Marsh as he sells another box of candy to Julie Jones, a sophomore in his trigonometry class.

Participle: Selling another box of M&M's, John Marsh, first-chair trumpet player reaches his goal of high salesman in the band's candy campaign. Julie Jones buys his 302 and her seventh.

Gerund: Raising money for the band trip to New Orleans was a between-class activity for the 175 band members, John Marsh, high salesman in the campaign and first-chair trumpet player, sells M&M's to sophomore Julie Jones, who readily identified herself as "high buyer."

Infinitive: To charter four buses to New Orleans, band members sold M&M's. Trumpet player John Marsh sells Julie Jones one of the 4200 boxes of candy that helped send the 175-member band to the February Mardi Gras parade.

Dependent Clause: Because money was scarce and buses were expensive, band members sold 4200 boxes of M&M's to finance their February trip to Mardi Gras in New Orleans. Contributing to the class, Julie Jones buys her seventh box of chocolate-covered peanuts from high salesman John Marsh.

Prepositional Phrase: With M&M's in hand and New Orleans in mind, trumpet player John Marsh sells a sweet treat to Julie Jones, a sophomore in his trigonometry class. Candy sales financed the band's trip to New Orleans and the Mardi Gras.

Direct Quotation: "I got a stomach ache and zits before I went and a headache and blisters while I was there, but the trip to New Orleans was worth the 282 boxes of M&M's I sold and the 20 I ate," John Marsh, first-chair trumpet player said. A favorite customer, sophomore Julie Jones, buys her seventh box.

PHOTOJOURNALISM

PHOTOGRAPHIC ASSIGNMENT

*This form must be completed in duplicate. One copy goes to the head photographer, and one copy goes to the adviser.

Today's Date ______________________________

B&W ____________ Color __________

Horiz __________ Vert ___________

Date Contact Sheet Needed ___________________

Date Prints Needed _________________________

Description of picture(s) ___________________________________
(Size and actual contents of photo needed) ___________________________________

____

____

____

Date ________________

Time ________________

Location ____

Name of Person(s) to Contact _______________________________

Assigned by: ____

Assigned to: ____

PHOTO ASSIGNMENT AND FOLLOW-UP SHEET

For Week of ____________________

Photo Editor

Day of Week & Date	Event/ Activity	Description (Details of where, time who involved, etc.)	Picture Assigned to Unit (X)	Picture Taken (X)	Picture Dev. (X)	Picture Cont. (X)	Print Made When Needed (X)

PHOTOGRAPHIC ASSIGNMENT RECORD

Assigned by	OKed	Given To	Film #	Subject and Date
				217

PHOTO ASSIGNMENT AND FOLLOW-UP SHEET

DATE	EVENT	DESCRIPTION	PICTURE TAKEN	PICTURE DEV.	PICTURE NEEDED BY

PHOTOGRAPH ASSIGNMENT SHEET

Photographer ________________________ Date photo is needed _______

Date photograph is to be taken ________ Time _______ Place ______

PHOTO MUST FILL SHAPE

CHECK BELOW:

Name of persons to be included
in photograph:

Date assigned: ___________ Photo assigned by __________________

Comments:

PRINT REQUEST FORM

Section ________________ Staff Member ________________ Date ________________

Frame Number

Contact Number	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

* Use the number closest to the middle of the frame. If there is an "A" number, for example (3A), put an "A" in the appropriate column. If no number is near the center, request the number in the first half of the frame.

Total Number of Prints Requested __________

Total Number of Prints Returned __________

Date Prints Returned ________________

GRADING FOR PHOTOGRAPHERS

Name ____

Quarter Grade ________

Requirements for making at least a "C"

_____ 1. No more than five excused absences per quarter that are not made up (absences due to school activities are not counted as absences).

_____ 2. Take all photo assignments (you'll get one "oops" all year that won't count against you!).

_____ 3. Mark the daily record of work accomplished.

_____ 4. Keep darkroom clean during your assigned week.

_____ 5. Return camera and film the morning after your assignment.

_____ 6. Work on photography only during class time (unless you receive special permission from adviser).

_____ 7. Exhibit skill in focusing, processing, and printing.

Requirements for making a "B" (all of the above plus...).

_____ 8. Make up every lab hour missed (at instructor's convenience).

_____ 9. Anticipate what needs to be done; don't make the instructor continually remind you to roll film or get the contact book up-to-date.

_____10. Identify, initial and date all contact sheets of your own pictures.

Requirements for making an "A" (all of the above plus...).

_____11. Accumulate 5 extra hours of darkroom work each quarter.

Although the above requirements will be followed very closely in the grading process, I will allow some trading in some situations. For example, if you really "louse up" and miss two photo assignments, then I might be persuaded to let you make up for that with some extra work in the darkroom after school.

You also need to know that I am especially sensitive about how well you use your class time in the darkroom, and how prompt you are in returning the camera after an assignment.

Please talk to me if you feel any of the above requirements are unfair.

Any unexcused absences will result in one letter grade cut.

PHOTO GRADING SHEET

1. TECHNICAL QUALITY

STRENGTHS

1 2 3 4 The print has good tonal quality. The black tones have shadow detail; the white tones are not pure white, but the first discernible shade of gray; there is a wide range of middle tones.

1 2 3 4 The print is free of scratches, dust, fingerprints, and other flaws.

WEAKNESSES

1 2 3 4 The print is too light. The highlights are lost and the blacks are muddy. The photographer should decrease exposure in printing.

1 2 3 4 The print is too dark. The shadows are too black and whites are too gray. The photographer should increase exposure in printing.

1 2 3 4 The print is too contrasty. The shadow details are lost and the middle tones are lacking. The photographer should use a lower contrast grade of paper.

1 2 3 4 The print is too flat. There is too little contrast with no deep blacks or good photographic whites. The photographer should use a higher contrast grade and/or adjust the exposure so that the print can be developed in at least two minutes.

1 2 3 4 The print is too grainy. The photographer should use a film with a lower A.S.A. and/or a fine grain developer. He should keep all solutions the same temperature. He should shoot the photograph full frame to minimize the enlargement, possibly using a telephoto lens to get in close to his subject.

1 2 3 4 The print is marred by dust. The photographer should clean his darkroom thoroughly. He should handle the negatives more carefully during rolling, developing, and drying. He should dry the negatives in a dust free place. He should clean both the enlarger and the negative thoroughly before printing.

1 2 3 4 The print is marred by scratches. White scratches can be removed or minimized by using No Scratch, a thin coat of vaseline, or nose grease. Black scratches were caused before or during development and cannot readily be removed.

1 2 3 4 Texture has been used effectively.

1 2 3 4 The photographer has moved in close to his subject.

1 2 3 4 The subject has more space in front of him than behind them.

1 2 3 4 Unimportant aspects of the photograph have been cropped out.

1 2 3 4 One center of interest dominates and other elements are related.

1 2 3 4 Lighting has been used effectively.

1 2 3 4 Balance has been used effectively.

1 2 3 4 Lines have been used to establish a mood.

WEAKNESSES

1 2 3 4 The subject has been placed directly in the middle of the photograph.

1 2 3 4 The horizon line splits the photograph in half.

1 2 3 4 The object merger is obvious.

1 2 3 4 The color merger is obvious.

1 2 3 4 The center of interest is too small or far away to tell a story or capture a mood.

1 2 3 4 The subject is looking directly off or running directly into the photograph.

1 2 3 4 Unimportant or distracting areas that should have been cropped out detract from the photograph.

1 2 3 4 More than one center of interest dominates the photograph and confuses the viewer.

COMMENTS:

HOW TO DEVELOP FILM

The process of developing film into negatives involves three basic steps, just as does print developing. Preliminary steps include removing the film from the cassette, placing the film in the film developing tank and closing the lid securely. All these steps should be done in total darkness (without the aid of a safe light).

Below are the three major developing steps

1. Fill the tank with film developer (usually D-76 or Microdal-X) and develop according to the chart with the type of film being used. (There is a correlation between time and temperature of developer). Lightly agitate the tank about five seconds every thirty seconds during this step of development so that the chemical will "develop" all parts of each negative evenly.

2. Next, drain developer back into storage bottle or throw it away if it is a 2:1 solution. Stop the development by rinsing the film in the tank with the lid still on under running water. The running water acts as the stop bath for the film. It should be rinsed two or three times.

3. Finally "fix" the image on the negatives by pouring film fix (hypo) into the tank with the negative for about 15 minutes. If rapid fix is used, only five minutes is necessary. The tank lid can be removed after film has fixed for about two-thirds of its required time. Gently agitate tank during this final process also.

The three basic developing steps are now completed. Last of all, you should wash film in rapidly running water for 10-30 minutes (depending on the type of fixing solution used). Then, you should swish the film in a photoflo solution for about 30 seconds to remove water spots, squeeze dry and hang up to dry vertically in a dust free area.

After you are finished, put back all film developing chemicals in their proper storage bottles and return the storage bottles to their proper place.

HOW TO MAKE AN ENLARGEMENT OR PRINT

Enlargements, also called projection prints, are made with a device that is essentially like a camera in reverse and is called, oddly enough, an enlarger. An enlarger is a projector much like the kind used in slide projection, except that it's in a vertical position.

In each enlarger, there is a platform called a negative carrier that holds the negative flat and in the proper place for projection. The emulsion or the dull side of the negative must always be placed in the carrier so that when the carrier is inserted in the enlarger, the emulsion will be facing down. (If you reverse the negative, the print will be reversed, a technique called "flopping" the picture.)

The higher you raise the enlarger on the support column, the larger the print or image will be. The picture is also likely to be more grainy. After putting the negative in the carrier and the carrier in the enlarger, turn on the on-off switch on the timer, which will keep the light on so that you can select the proper height, focus and lens setting to make the print. Adjust the print easel to the size desired, ad focus (with the f stop wide open) on the eyes of the subject(s) in the negative. Close down the f stop (usually 2 or 3 clicks to f 11 or f 7).

Set the timer on the amount of exposure time, usually around 15-20 seconds. Get the proper polycontrast filter (high filter number if negative is "thin"; low if negative is "thick"). The average negative takes a three (3) filter. Now, run at least one test strip in which you give various exposures with 3 to 5 second variations on a piece of scrap print paper. After developing and checking test strip results, set timer on the best exposure time indicated on the test strip. Take the print paper from its box and immediately place the cover back on the box. Put the paper in the easel, making sure that you lift the easel by the left side, which is made of heavy metal. Expose the print paper by pressing timer release button to again turn on the enlarger light.

Depending on the quality of the negative, time will vary from negative to negative. "Dodging" and "burning in" the exposure may be necessary to add or soften contrast to the print. After exposing, develop the print in the developer (usually Dektol) for at least 60 seconds (90 seconds should be the average). Remember that yellow safe lights often appear to make a print appear darker than it actually is, so leave it in the solution a little longer than you think you should. Now, transfer it to the second tray, the print stop, for almost 15 seconds (this solution is often just pure water). After the development has been stopped in tray two, transfer the print into the final tray, the print fix (hypo). The print fix acts chemically on the paper and "fixes" the image on the paper. The print should remain in this final tray from 12 to 15 minutes at least if regular fix is used; if rapid fix is used, five (5) minutes is adequate. (Sometimes prints are quickly rinsed and then put in a hypo clearing agent.) Finally, after your print is "fixed," it will need to wash in running water about one hour. (If RC paper and/or rapid fix is used, wash time may be as low as 15 minutes.)

PHOTO TIPS

By Gary Phillips
E.D. White Catholic High School
Thibodaux, Louisiana

1. Have your photographers strive for dramatic closeups. Utilize the use of telephoto lens to achieve this if necessary.

2. Strive to capture the peak emotional moments of the school year. To do this the camera must always be loaded and available.

3. Strive for natural poses--no mugging for the camera.

4. The photographers should be aware of personal biases--toward people, groups, sports, organizations. Work to give equal coverage to all individuals in the school.

5. Try to use natural, available lighting whenever possible and avoid the use of flash. The pictures will appear more natural and have more detail. The photographer will attract less attention.

   Push process the film if need be to avoid the use of the flash. An excellent developer for push processing is Diafine.

6. Make sure your photographers keep accurate notes and have them write captions for all photos they take and print. Use "post-it" notes on the backs of prints for captions.

7. Get a system for organizing your negatives. A simple one is to contact print each roll of film, number each contact sheet, place the negatives in an envelope and number the envelope with the same number of the corresponding contact sheet.

   As the picture is printed, mark off the same frame on the contact sheet with a grease pencil to show it has been enlarged.

   Write on the envelope and on the back of the contact sheet the name of the photographer, the event, the date, and any other pertinent data.

8. If you have an event and no photographer, send a 35MM autofocus camera with the group. Have a group member "aim-and-shoot" while the activity is going on. One good picture is better than none at all.

9. Have your photographers "see" photographically:
   - *Try to have a "clean" background--uncluttered.
   - *Look at the entire frame to make sure there are no "stray" items in the picture.
   - *Plan the photo before it happens--be prepared.

10. If your students do their own darkroom work, strive for good work habits--cleanliness above all. The prints produced must be of highest quality--no lint, no fingerprints, good focus. They should strive for good contrast--no gray or "muddy" prints.

11. A good source of instructional materials are the Kodak Video Tapes. They (around 20 titles) are available for purchase for around $20.00 each. For more information, write:

Kodak Videos
P. O. Box 10150
175 Humboldt Street
Rochester, NY 14610

PHOTOGRAPHY

CAMERA--

-Batteries:

Should be changed once a year.

Don't store camera with batteries inside.

-Care:

Use case only for long storage or rough transport.

Wear strap around your neck.

Don't use liquids to clean camera or lenses.

Skylight (Haze) filter on lens at all times.

-Focussing:

Split-image, micro-prism collar, matte field, target, double image, auto-focus.

Parallax occurs in non-reflex cameras.
(Parallax - the difference between the viewing and taking lenses)

-Exposure:

(amount of light hitting film)

Shutter speed controls how long light hits film.

f/stop controls how much light gets through the hole to the film .

Every time a picture is taken the same amount of light should hit the film.

The amount of light hitting the film should always be equal to the amount that strikes the film when the sun is shining.

Shutter speeds are one-half or twice the one next to it.

f/stops are one-half or twice the one next to it.

Fast shutter speeds stop action.

Small openings give more in focus in the picture (depth of field).

Depth of field - distance in focus in the picture.

-Metering:

(Determines how to set the shutter speed and f/stop

Set ISO on film speed dial.

Manual--center needle or light up correct indicator by adjusting SS and f/stop.

Automatic--you set SS or f/stop, camera sets the one that you don't set (the camera sets the one on "A").

Programmed--camera selects both SS and f/stop, you have no control.

Light or dark backgrounds can fool your meter.

Compensation - you fooling the meter because you know its going to let the wrong amount of light strike the film.

When in doubt, remember: your hand is very HANDY as a metering surface.

PHOTOGRAPHY

By Bill Arthurs
Runnels High School
Metairie, Louisiana

FILM--

-Color and black & white.

(most yearbook photos are in B&W)

-ISO/ASA (film speed)

High speed film makes it easier to shoot in lower light levels with faster shutter speeds.

ISO 400 B&W used most.

ISO 200 best color choice.

Higher film speeds give less detail.

-Loading film:

Don't close camera back until teeth are in film holes.

Don't force last frame, film will break.

Watch rewind crank (or indicator) to see if film is winding.

-Unloading film:

Rewind until crank turns easily.

Rewind film all the way into the cassette.

THE TRAVELING PHOTOGRAPHER

HOW TO AVOID THE 10 MOST COMMON CAMERA MISTAKES

BY ROBERT S. WINKLER

Even the pros occasionally slip up

A travel photographer with more than 20 years of professional experience was sitting next to me at the captain's table on a cruise. He leaped up to get some shots, returned to his seat, leaned over to me and whispered, "Did the flash go off?"

A photographer whose work has appeared in TRAVEL & LEISURE admitted to me that he used a new camera for an entire year before realizing that his exposure-compensation setting had been adjusted to underexpose the film. It explained why his photographs always had that dark, dramatic look.

So preoccupied was I with a new flash unit that when I went over to a friend's apartment to try it out for portraits, I didn't notice that the film leader had popped off the take-up spool. I shot for an hour without exposing a single frame.

Make sure your lens cap is off before you shoot

An advanced amateur I know, who also happens to be an optical engineer, told me how he once let go of his camera, thinking the camera strap was around his neck. It wasn't.

Novice and experienced photographers alike make ridiculous mistakes. The difference between the two groups is that beginners are more likely to *feel* ridiculous as well. An experienced photographer knows there's no point to that; he corrects the error and bears on. You can never completely eliminate such mistakes, but with practice you can minimize them, and by keeping your wits about you, you can catch them before they do much damage. A few frames (or even a roll of film) are always expendable.

Before we get to the most common camera mistakes and how to avoid them, here's some general advice.

- Read your camera-owner's manual, and take it with you on your first few trips with a new camera. No printed guide is more important.
- Like packing, driving or cooking, photography benefits from a consistent routine. Get into the habit of performing all camera operations in a particular sequence, and you're less likely to run into trouble.
- Periodically, stop what you're doing to check that all systems are go. Make sure film-speed, shutter-speed and aperture settings are in order, flash connections are secure, film is winding properly, and batteries are working. This way, you'll catch any mistakes before they progress too far.
- If something serious happens, don't panic. Never force a jammed film-advance mechanism, and don't play camera repairman. Limit yourself to replacing the batteries or lightly jiggling the stuck controls. Cameras are relatively cheap; you can easily replace one, or rent another for the time being.

Here, then, are 10 of the avoidable mistakes most often made by professional and amateur photographers alike.

Forgetting to remove the lens cap. This is the photographer's classic error, and the most embarrassing. Luckily, it doesn't present much of a danger today, since most photographers use single-lens reflex cameras that have through-the-lens viewing (if the lens cap is on, you won't see anything), or point-and-shoot non-SLRs that simply will not operate while the lens cover is in place. With older rangefinder cameras, in which the viewing window is separate from the lens, it is possible to take a picture with the cap on. But this is an error that you usually commit only once (fear of humiliation is an excellent motivator). The real things to watch out for are wayward fingers, camera cases, camera straps, flash-sync cords, lens hoods and cable releases that can get in the way of the lens.

Improper film loading. Some cameras are more difficult to load than others, but none is impossible. If you have one of the tougher ones, practice with a roll of film until loading becomes second nature. After you close the camera back, watch the rewind knob and be sure it moves as you cock the shutter. This is your proof that film is in the camera and that it has not popped off the take-up spool. With auto-load cameras, make sure all film-load indications are as they should be. If your camera has been lying fallow and you're not sure whether there is film in it, either cock the shutter while you watch the rewind knob (this will waste a frame), or lightly turn the rewind knob to feel for any resistance from film wound around the take-up spool. These steps might not be necessary with automatic cameras, which often tell you when there is film in the camera.

Every now and then, check to see that the rewind knob still turns as you cock the shutter. And as you near the end of the roll, be sensitive to the slightest resistance to advancing the film, which tells you that the roll is fully exposed. Forcing the film advance lever at this point could tear the film from the feeder cassette, in which case the camera must be unloaded in complete darkness and the film stored in a light-tight container until it is processed.

Forgetting to reset the film-speed dial. This operation adjusts your camera's built-in meter to match the speed of the film. Setting the film-speed dial *before* you load the film should become a matter of unalterable habit, especially if you use a variety of films. Even if you always use the same film, double-check the film-speed setting to make sure it hasn't slipped to another speed. If you prefer your pictures either a little lighter or darker than normal, remember that you set the dial at a *higher* number for underexposure, a *lower* number for overexposure. Doubling film speed decreases exposure by one f-stop; halving it gives you exposures that are one stop brighter. If you use your camera's exposure-compensation control, make sure you return it to normal when the lighting warrants it.

Forgetting to advance the film. There is nothing more frustrating than setting up for a shot, setting the exposure, framing the scene carefully and waiting for the right moment to release the shutter—only to find that when you press the shutter-release button, nothing happens. This is because you forgot to advance the film. Another habit to get into: advance the film after every shot, so you're ready for the next. Alternatively, you can use a motor drive or an auto-wind camera.

Do not leave a shutter cocked for any length of time; this can fatigue a mechanical shutter mechanism. Store cameras without tension in the shutter—with the shutter released. If a camera won't advance, take it in for repairs. With an automatic camera, try replacing the batteries first. Some automatic cameras won't let you cock the shutter when the batteries are dead.

Opening the camera before you rewind the film. I know this error well; I committed it a month ago. In a shooting frenzy at a wildlife refuge, I ran out of film with my first camera and immediately switched to my second, violating one of my rules: always rewind the film immediately after the roll is finished. I did rewind the second roll when it was completed, and then returned to my car to unload it. I thought I had also rewound the film in the first camera, so I opened it to find myself staring at the naked celluloid. This sight can give a photographer cardiac arrest. If it happens to you, immediately close the camera's back. If you've opened the camera indoors or in the shade (as you always should when loading and unloading), if you're using slow film and if you let the camera stay open for only a moment, you may be lucky enough to escape with most of the roll unscathed.

See if your camera strap is on before you let go

Failing to set the proper flash-sync speed. When you use a flash, you must set your shutter to the flash-synchronization speed recommended in your camera owner's manual. Otherwise, the frame will not be fully exposed. To avoid an out-of-sync shutter, set the flash-sync speed (commonly 1/60 of a second) before you make any other flash setting. Also be sure to set the film-speed dial on your flash and to match the camera's f-stop setting to the aperture setting on the flash. With dedicated and through-the-lens flash units, some or all of these operations are taken care of for you automatically.

Failing to let the flash recycle. When you fire a flash you must wait for it to recycle (build up power) before you take the next picture. Although flash units have a ready light that tells you when recycle time (a matter of seconds) is up, in the heat of the photographic moment it is easy to ignore the light and fire the flash before it reaches full power. Although it may appear that the flash is working properly, your pictures will be underexposed. Fire the flash too soon after the previous shot, and it may not flash at all. Another thing that can cause a flash to fail to fire is a defective PC or sync cord (the wire that connects a remote flash to the camera). These cords are notoriously unreliable, and they have a way of working loose, so carry a spare, and make sure the connections are snug. When you look through the viewfinder, sometimes it is hard to tell whether a flash is firing—the reason for my cruise companion's question. There's nothing wrong with asking for outside verification.

Failing to change shutter speed when you change a lens. A shutter speed of 1/125 of a second is fine with a 28-mm or a 50-mm lens, but it is too slow for the higher magnification of a 200-mm lens, which also magnifies any camera movement. So, when you switch from a short to a long lens, remember to use a higher shutter speed to prevent blur. Do the same if you've been using the camera on a tripod at a slow shutter speed and you decide to take it off for some handheld shooting. Also, when you've finished with a flash, change your shutter speed from the flash-sync speed back to your usual existing-light setting: 1/125 or 1/250 of a second for a normal lens.

Using a tripod improperly. Be careful with your tripod; you're entrusting your camera to its legs and head. When you extend your tripod's legs, lock them firmly; then spread the legs and place the tripod on the ground with a little pressure, to see that it stands fast. Attach the camera securely to the head, but don't do it by turning the camera; this can crack its body. Don't let go of tripod-head controls until they are well tightened, especially the tilt control. If you let go of the camera while the tilt control is loose, the lens will come smacking down on the tripod. Never leave a tripod-mounted camera unattended in any kind of wind.

Improper adjustment of aperture. Photography is a field in which sometimes black means white and high means low. The apparent contradictions can be confusing. One of the photographic principles many people find difficult to reckon with is that a high f-number, like f/11, lets in less light than a low number, like f/2.8. This contradiction is indeed only apparent, because f-stop numbers are actually fractions. The numerator has been dropped from the lens engravings. Think of every f-number with a 1 over it. Bracketing your exposures—that is, giving a little more or a little less light to a scene—will come quicker and make a little more sense. ■

RUST NEVER SLEEPS

Mike Stensvold

It happens to the best of us (and so surely to the rest of us): We go out to shoot an assignment-whether it's a commercial job for lots of money or our own assignment for fun--and...we blow it.

Not long ago (you had a suspicion there'd be a terrible parable right about here, didn't you?), a friend invited me to go out and watch him race his 150-mph super go-kart-and, while I was there, take a few pictures of same. It sounded like fun (it was), so I did it. The fact that almost all of my recent shooting had been done in the studio or outdoors at night with the camera bolted to a tripod didn't bother me; I'd shot lots of action over the years, including a goodly number of auto races.

Well, folks, I'm not saying that the pictures left something to be desired, but I gave my friend the prints some three weeks ago, and haven't heard from him since.

The moral of this tale is that we all can get rusty, no matter how good we once were. I mean, photographically, too. Even such simple tasks as setting focus and panning the camera smoothly and steadily (to say little of such things as precise timing) must be practiced regularly, or our ability to perform them expertly will vanish with the days. I once did a column about the importance of practice in developing our photographic skills; this time I'm alerting you to the fact that practice is equally important in keeping them. Practice until you reach the skill level you wish to attain; then keep practicing to maintain it.

Now that this month's sermon is done, here are some tips that will improve your action photography-if you practice!

First, it's best--whenever possible--to prefocus on a spot, then shoot your subject when it arrives at that spot. If you're shooting a race, pick a spot where action is likely to occur (if you're not familiar with the sport, ask someone), then focus on the tract surface. Wait until your subject approaches, frame it, follow it with the camera, and trip the shutter when the subject reaches the prefocused spot. This is much easier than trying to focus on a rapidly moving subject while simultaneously trying to smoothly pan the camera.

Panning--moving the camera with the subject to keep it in your viewfinder--will enable you to get sharp images of fast-moving subjects even at slow shutter speeds, if you practice. The faster shutter speed you use, the sharper the subject's image will be; but the more "frozen" its motion. To really show the subject's speed, use a slow shutter speed (1/30 or thereabouts for race cars), and the panned background will really be blurred, while the subject will remain pretty sharp. (How sharp? That depends on how practiced you are at panning!) Remember to "follow through" - don't stop panning when you push the button.

Selecting the proper shooting location can really make a difference. At some events, you can get "up front," while at others you can't. Either way, find a site with as clear a view as possible of the subject as it passes. At races, there is generally more action at the corners, where the cars bunch up as they slow down. At a baseball game, you might focus on the first base for an inning or so, then try the batter's box for a while, and so on. Whatever the activity, go for the location with the clearest view of some likely excitement, and focus in on the anticipated "scene of the crime."

Which lens? Whichever one frames the scene the way you want it from your shooting site. A zoom lens is nice, because you can vary the composition in the camera. Don't forget that a few normal or wide-angle lens shots can be very effective - action shots don't all have to be telephoto close-ups.

Once you've situated yourself and your camera (a tripod with its pan head unlocked is wonderful, but the handheld camera-with practice - is fine, too), and focused in on your anticipated action spot, examine what you see in the viewfinder. Parable No. 2 (warning - may be suitable for readers susceptible to parable sickness):

Not two weeks after my friend's go-kart race, I went to an air show (realizing by then that I needed to remove some photographic rust). I snapped away at this and that, waiting for the climax of the star performer's routine, when he flies upside down and, with the airplane's tail, cut a ribbon held 25 feet off the ground by a couple of poles (held in turn by several Californians). In the process, he flies close enough to the ground that it will show in a frame-filling shot of the inverted plane. That's the shot I went there to get.

Oh, yes, I did get it. It's razor sharp, beautifully exposed, and artfully composed. Unfortunately, because I didn't inspect my spot beforehand, I didn't notice until I saw the proof sheet that a pole-top loudspeaker completely blocked out the plane's tail. You've taken the time and trouble to select a good camera site and a good action spot; why not invest just a bit more to ensure that nothing in the scene will detract from (or hide!) your subject? In fact, rather than looking at it negatively, look at it positively: Don't just look for distractions; look for the best possible composition. You don't have to center the subject in the viewfinder; sometimes composing with the subject low or high or to one side of the frame is better (generally, in fact). Visualize (imagine, if you will) the subject as you inspect the image frame, and mentally note the most effective framing(s).

Timing is a matter of knowing the activity you're shooting, anticipation (closely akin), PRACTICE, and luck. Take care of the first three, and luck will come your way.

The best action photographers thoroughly learn the activities they shoot, practice a lot, and enjoy themselves. You can do that, too.

PRINTS
GRADE SHEET

Photographer____________________
Pix Topic_______________________
Page No.______ Picture No.______
Date Due_______ Date In_________
Size in Yearbook____x_____ picas
****

Items checked below indicate areas in which the print is lacking.

______Poor Focus
______Soft Focus
______Contrast Too High
______Contrast Too Low
______Lint on Print
______Dust on Print
______Fingerprints on Print
______Fingerprints on Negative
______Scratches on Print
______Scratches on Negative
______Overdeveloped
______Underdeveloped
______Chemical Stains
______Facial Tones too Muddy
______Facial Tones Washed Out
______No Detail in Picture
______Cropped too Tightly
______Cropped too Loosely
______Should Have Used Flash
______Backlighting or Glare
______Information on Back

****

Picture is: _______Acceptable
______To Be Reprinted
______To Be Reshot

FINAL GRADE _______/_______
****

Comments; ______________________
____
____
____

PROOF AND ASSIGNMENT
GRADE SHEET

Photographer___________________
Topic__________________________
Proof Sheet No.________________
Date Due_______________________
Date Turned In_________________
Assigned By____________________
****

Items checked below indicate areas where assignment and/or proof sheet could be improved.

______Poor Focus
______Poor Contrast
______Proof Overexposed
______Proof Underexposed
______Film Overexposed
______Film Underexposed
______Too Many Pictures for Assignment
______Too Few Pictures for Assignment
______Scratches on Negative
______Scratches on Proof
______Fingerprints on Negatives
______Fingerprints on Proofs
______Chemical Stains
______Incorrect Alignment of Negatives
______Insufficient Information
______Pictures Too Posed
______Too Much Variation in Exposure
______Lint/Dust on Proof Sheet
______Improper Development of Film
______Improper Rolling of Film on Reel
______Not Enough Variety in Content
______Not Enough Variety in Content
______Too Many Wasted Frames
______Assignment not Fulfilled Properly
****

Assignment is:_______Acceptable
______To Be Reproofed
______To Be Reshot
FINAL GRADE: ________/________
****
COMMENTS:______________________

CANDID PHOTOGRAPHY

Candids are the most difficult photographs to do well. A picture of someone looking into the camera IS NOT a candid, it's a simple snapshot. The problem is snap shots usually don't say anything about the subject other than, "I was here." As a photographer, you're after a story. A picture tells it with action, emotion or both, but it certainly doesn't tell it with eyes staring at the camera. Here are some other points to consider:

1. Make your subject comfortable. Most people become self conscious as soon as they see a camera. Try this: point the camera at your subject. If he reacts to you, shoot a picture or two (or pretend to) and then turn to something else. After a few minutes return to your subject. Sooner or later he will get used to your presence. Above all, be patient.

2. Do not allow anyone to mug the camera. Simply put the camera down immediately and walk away.

3. Don't shoot until you see the whites of their eyes. Don't shoot pictures of people looking down at a book. Wait until they look up. Watch for hair covering the face, glare on glasses or shadows on the face.

4. Use a telephoto lens (135mm to 180mm) to get close-ups without being seen. Hold the camera steady.

5. Don't walk around carrying half a dozen cameras. The more you carry, the more conspicuous and threatening you are to some people. All that equipment isn't going to give you one good shot if you don't blend into the scene.

6. Carry your camera often. The more people see you taking pictures, the sooner they'll get used to your presence.

7. Don't cut off people's legs. Show the entire body or shoot from the waist up.

8. Go for odd angles. You can create a kind of action in your shots by shooting from above or below.

9. Shoot vertical close-ups. Most vertical pictures are shots of people standing around. Move in close. The face reveals emotion, and it composes better vertically than horizontally.

10. When you find an expressive subject, shoot several shots of the same picture. Emotions are very subtle and slight changes in facial expressions can mean the difference between a good picture and a great one.

11. Compose following the "rule of thirds." Don't position subjects in the center of the frame.

12. Don't be afraid to shoot people on cloudy days. The softer shadows often result in better pictures.

13. Be sure there is plenty of contrast in your picture. A picture with only grey tones is weak. Move around your subject to find a good balance of darks and lights, but avoid distracting backgrounds.

14. Hands are expressive. If your subject is talking and moving his hands, keep him in the shot.

FILM CHECKOUT SHEET

ABSOLUTELY NO FILM, BLACK OR COLOR, is to be checked out and used without making **annotation on this sheet.** It will be used as a control sheet to indicate how much film is used during a given period of time.

Name of Individual **Checkout Film**	For What Specific Assignment is Film	Date Film Ck'd Out	No. of Rolls Ck'd Out	Black/white or Color	Box or Bulk (Bx or Bk)

PHOTOGRAPHY EQUIPMENT CHECKOUT SHEET

ABSOLUTELY NO SCHOOL EQUIPMENT IS TO BE REMOVED FROM THIS ROOM AT ANY TIME WITHOUT A RECORD BEING MADE BELOW.

Name	Equipment Taken for What Assign.	Equipment Checked Out (Be Specific)	Date & Hour Ck'd out	Anticipated Date & Hour of Return	Date & Hour Ck'd in

ADVERTISING

ADVERTISING

Dr. C. Dennis Schick

HINTS FOR INCREASING SALES SUCCESS

Here are some suggestions of how to make better use of your time and to increase your successes from your sales calls. Keep in mind throughout you are interested in making SALES, not just sales CALLS.

1. GIVE GOOD SERVICE TO CURRENT ADVERTISERS. They have continued to advertise because your newspaper has given them the results they want, or because you have given them good service and attention. Don't neglect these accounts.

2. ALLOW TIME FOR PROSPECTING. The only way to increase advertising linage is to get current advertisers to increase their space or to get new advertisers. Try to devote some time each week to developing new business. A non-advertiser is anyone who: Doesn't know anything about your newspaper, thinks he doesn't need your paper, doesn't understand what your paper can do for him, doesn't expect results from your paper, hasn't had results from your paper, has never heard of you, thinks your rates are too high, simply prefers to advertise in some other advertising medium or not to advertise at all. You must correct misunderstandings, give information and fill in the gaps.

3. BE PERSISTENT. Keep the pressure on (gently and tactfully) the retailer to show him your continued interest. It is likely you'll finally break through. REMEMBER: 80% of all sales are made after the fifth call on the same prospect; 48% of all salesmen make one call on a new prospect and then cross the prospect off; 25% quit after the second call; 12% call three times, then quit; and 10% keep calling. That's why, on a national average, 10% of the sales people make 80% of the sales.

4. PLAN! PLAN! PLAN! AND PLAN! Plan your week's calls. Plan your day's sales calls. Plan your sales presentations. Write everything down. Look ahead. Follow deadlines. And whatever you do, GET ORGANIZED.

BE WELL INFORMED

The well-known advertising agency Batten, Barton, Durstine & Osborn (BBD&O), uses a four-point approach to preparing their advertisements which gives good advice to the advertising salesman. Study and apply these principles:

1. KNOW YOUR PRODUCT: Memorize everything you can about your newspaper before you make your sales calls: total circulation, readership, how printed, how distributed, when it comes out, ad rates, discounts, contracts, etc., etc.

2. KNOW YOUR PROSPECTS: Find out as much as you can about your accounts: what kinds of merchandise they carry, who are their prime customers, what brands do they carry, what goods are selling now, price ranges, quality, etc., etc.

3. KNOW YOUR PROSPECTS' PROBLEMS: Does he need to clear out some items to make room for others? Is he not getting enough business from your readers? Does he need a faster turnover of merchandise? Help him solve his problems!

4. BREAK THE BOREDOM BARRIER: Solve his problems with fresh, unusual, but still effective ads. Don't accept straight-fact ads with no "sell" or "punch." Try new ideas and new approaches. Would a coupon work? How about a reverse? Use a photo with well-known students. Spread a dozen small ads throughout the paper with memorable one-liners. Try a single column ad. Be original.

Here are some suggestions for controlling the sales presentation ad to lead into a successful closing at your choosing:

1. INVOLVE THE PROSPECT IN THE INTERVIEW. When he is actively involved, you can answer his objections and lead him into agreeing with your strengths.

2. ACCENTUATE THE POSITIVE; ELIMINATE THE NEGATIVE. As stated before, you should emphasize your strong points, but be prepared to defend and reduce your weaknesses.

3. CLOSE WITH A QUESTION: PASS HIM THE BALL. Lead your prospect to a position which forces him to make a decision, hopefully in your favor. Examples are: "Have I covered everything to your satisfaction?" "Fine, will you recommend my newspaper to your boss?" "Will you give us an order?" "Can we start your advertising campaign next week?" "Does that make sense to you, Mr. Smith?"

4. USE THE ASSUMPTIVE APPROACH. Throughout your presentation you assume that the prospect is going to buy. You use such terms as, "When you run this campaign in our paper...," "After you have begun your ad program with us...," "It won't be long after you start advertising with us..." You are creating positive vibrations and making it easier for him to say "yes" at the end.

5. USE A DIRECT CLOSE. Simply ask for the order when you are finished giving your presentation: "Is your first ad ready to start?" "Can we count on your business?" "Let's run your ad next issue."

6. USE AN INDUCEMENT CLOSE. If you have a special issue coming up, or are going to distribute the newspaper to additional people, use the inducement of extra or bonus circulation to get him started. You also could promote one of your regular services, such as free artwork or photography. Another inducement is the delayed billing, such as January billing for December advertising.

7. USE A CHOICE CLOSE. Instead of simply asking if he will begin running an ad the next Sunday, ask "Should we begin running this ad next Friday or next Sunday?" The question then becomes not "if" but "when."

8. USE TESTIMONIAL CLOSES. Surely you have advertising successes in your newspaper. Use them to help sell other advertisers on the benefits of advertising in your paper. It would be helpful if you had a testimonial letter, tape recorded interview, etc. But if these aren't available, simply use the problem-solution-results approach showing how others have had success in your paper.

9. BE PERSISTENT. Remember the statistics given earlier on the number of calls it usually takes to make a sale. One of the most successful techniques of newspaper advertising selling is to keep calling back with new ideas and new information. Sooner or later your prospect's resistance will be broken and you finally will get through to him. Don't quit. Keep going back. It will pay off.

10. BE ENTHUSIASTIC THROUGHOUT. From the beginning to the end, be enthusiastic. Even if you get turned down, keep your enthusiasm. Assure your prospect that you have complete confidence in your paper, and will keep trying to convince him to have the same confidence. Keep smiling.

OVERCOMING ADVERTISERS' OBJECTIONS

There is a natural tendency by businessmen to resist being "sold" on almost everything -- including advertising. Some business people have to be sold on the merits of advertising. Some just want to be sold -- and resold -- on the general idea of advertising, as well as on specific ideas for individual ads. Many still consider advertising an expense rather than an investment.

The manner in which you handle objections, complaints or disagreements may make the difference between a sale or the loss of one. Often objections are nothing more than misunderstandings. It is your responsibility to know enough about advertising in general, your specific newspaper and other competing media, and retailing, to counter objections smoothly and thoroughly or risk the loss of immediate and possibly future advertising.

The following are 20 common objections newspaper sales people hear, along with several possible responses you might make. Study them thoroughly and use them.

OBJECTIONS	YOUR POSSIBLE ANSWERS
1. I HAVE TOO MUCH BUSINESS. I'm making a good living now and can't afford any new expense. We are too busy and don't have time to talk about advertising. We have to hire more clerks, and we can't find good help now.	1. Advertising is an investment in the future. How about next month or next year? It may not be good always. 2. Your competitors are trying to take business away from you. You must advertise to hold your current business. 3. People change stores all the time. Advertise to keep old ones and get new. 4. New prospects move here every day. 5. Advertising pre-sells customers, reducing shopping and clerk time.
2. I HAVE TOO LITTLE BUSINESS. My business is so small I can't afford to advertise. Business is bad. I've got to cut expenses, and I'm laying off advertising for a while.	1. Business costs go down as sales go up; overhead only slightly increases. 2. Advertising is as much as part of selling as are sales clerks in the store. 3. Many businesses spend as much for advertising as for rent. If you expect to grow you must watch your rent at least.

	4. When business is slow, it is time to advertise to get new customers among the new arrivals in the community and to get your share of customers who have stopped trading with your competitors for one reason or another.
3. PEOPLE DON'T READ. Ads just fill up the paper and no one reads them.	1. Feature a direct benefit for your prospects and people will read it. 2. Readership studies prove ads are read when they contain something of interest. 3. Advertising is NEWS to many people. 4. Other stores find people read ads and buy items advertised or they wouldn't keep at it.
4. I CAN'T AFFORD TO USE BIG SPACE. I can't compete with the big advertisers. My ad will get lost in the paper.	1. The importance of an ad is what is said and how it is said. 2. Readership studies prove people read good small ads. Smaller ads reach readers at a lower cost per reader than larger ads. 3. Many big businesses started with small ads and increased them as they grew.
5. I HAVE NOTHING TO ADVERTISE. I don't need to advertise. I've been here for many years and everybody already knows about my lines and services.	1. Advertising lets you tell a wide audience what lines you carry, their quality, what services you offer and your friendliness. 2. You have something to sell--so you must have something to advertise. Advertising is a form of selling.
6. THIS ISN'T THE RIGHT TIME OF YEAR FOR ME. My business is seasonal. People aren't buying the things I sell right now.	1. Do you mean you're not selling anything now? I thought you were open every week of the year and want customers every day. 2. Advertising is designed to build business and it works best when repeated regularly. Consistent advertising builds dividends. 3. People buy all year around. Many stores sell blankets and furs in the

	summer and air conditioners and grass cutters in the winter.
7. EVERYBODY KNOWS MY STORE AND WHAT I SELL. I don’t need to advertise. I’ve been here for many years and everybody already knows about my lines and services.	1. People may know about a store but see no reason for buying there. 2. Advertising is news and you could profit by telling readers what new products you have. 3. Even if people know what you carry, you must convince them they should buy from you at your store. 4. New families are moving into your market all the time. Young people grow into needing a product they didn’t need before.
8. EVERYBODY KNOWS WHERE WE ARE. We’ve been here for many years so they know all about us.	1. 20% of American families move every year. New prospects move here every day and old ones move out. 2. Many people cannot "see" a location from a street address. Plant your location in their minds. Make it stick 3. Hammer home your location so potential customers have a real mental picture of "where you are."
9. I DON’T KNOW HOW TO CREATE AN ADVERTISEMENT. I’ve never had any training in making ads. I don’t know how to do it.	1. Keep your ads simple and uncluttered. 2. Don’t crowd your ad. Use white space. 3. Make your illustrations attractive and your copy easy to read and persuasive.
10. I DIDN’T GET ANY RESULTS FROM MY LAST AD. I wasted my money the last time I advertised with you and no one even said they saw my ad.	1. Advertise items people want, at the time they want them and at the price they are willing to pay. This will get results. 2. Lack of results is not necessarily the fault of the ad, or the medium. Maybe the ad was incomplete. Maybe the offer was not attractive or persuasive enough. 3. Other advertisers are satisfied with their ads in our paper. Let’s look at

	your ads and see how we can improve them.
11. I CAN'T GET GOOD POSITION IN YOUR NEWSPAPER You always put me in a bad place and no one sees my ad.	1. Readership studies prove there is little difference in position. Ads are about equally well-read throughout the paper. 2. Possibly the approach of the ads you have been running should be changed. 3. What position do you prefer? We try to give advertisers requested positions.
12. I DON'T HAVE TO MEET ANY COMPETITION.	1. Every business has some competition, either within the city or at least mail order. 2. Your competitors are advertising heavily. You should invite potential customers to trade with you rather than with them. 3. You're in competition with every other retailer for the consumer's dollars. They all are after the same dollars, even though they may not carry the same merchandise.
13. YOUR RATES ARE HIGH. In particular they are too high for the small number of readers you have.	1. Reduced to the cost per reader, our rates are low. How much would it cost you to send a post card to each of our readers? 2. We have an extremely high percentage of readers in a market you want to reach. 3. If we improve your ads so they move more merchandise, your costs will go down. 4. Compare cost-per-thousand with any other medium: direct mail, TV, shoppers, radio.
14. I DON'T HAVE ANY MONEY TO ADVERTISE. Things have been slow and I need to cut back on all cost items.	1. A smart merchant invests money to make money. Advertising is an investment toward sales. Advertising increases profits. 2. The secret of successful advertising is consistency, not size. Advertise regularly.

15.	OUR NEIGHBORHOOD STORE DOESN'T NEED ALL THAT WASTE CIRCULATION.	1. Our circulation is concentrated in an area of interest to you, with specific potential customers for you. All others are bonus.
		2. About one fifth of the population moves each year. Advertising helps make new readers your old customers.
		3. Ads in newspapers have more local impact than any other advertising medium.
16.	YOU DON'T HAVE ENOUGH CIRCULATION.	1. Our readers are specialized and you know exactly who they are.
		2. Each of our papers is read by an average of over two people, so you have to multiply our circulation by at least two, or more.
		3. Our figures show that _____% of the people who could read our paper actually do.
17.	YOUR NEWSPAPER IS A MONOPOLY.	1. It's true we're the only newspaper, which means it is more economical for you to reach your customers than if you had to advertise in more than one newspaper.
		2. We're not really a monopoly because you can advertise in other media such as radio, TV, direct mail, shoppers, etc. We work extra hard since we're the only newspaper to serve our market.
18.	MY HOME OFFICE WON'T GIVE ME AUTHORIZATION TO ADVERTISE IN YOUR NEWSPAPER.	1. I know you believe in the power of newspaper advertising so why not let me get in touch with them to present our case?
		2. Does your home office know your competitors advertise in our newspaper and are having success with their advertising?
		3. The newspaper is the foundation of retail advertising across the country. It delivers the most customers for the least money.

19.	I DON'T HAVE TIME TO ADVERTISE.	1. Advertising helps to pre-sell you customers, thereby taking less of your time to close the sale. You can use your time elsewhere. 2. Many successful retailers have told me they consider advertising as important as buying, bookkeeping, inventory control and hiring. They find time to do all these things, including advertising, because they are a vital part of their business. 3. Once you've planned your entire advertising program, you'll be surprised just how little time it really takes. And I'll help you.
20.	I CAN'T COMPETE WITH SOME OF THE ADVERTISED PRICES OF OTHER STORES.	1. Advertise the brand names you carry and cash in on the producers' national advertising. 2. Advertise prices of nationally advertised brand merchandise. Customers may think your good brands cost more than they really do. 3. Stress reasons, other than price, why your customers like your store. It may be credit, service, or friendly atmosphere. 4. Develop a character or image for your store. Advertising can help you reach this objective. Upgrade the impression of your store with advertising in our newspaper.

Keep in mind throughout all discussions with retailers, that you have a valuable service to sell--the opportunity to reach your readers. You do have something special and specific to sell and you shouldn't be apologetic about trying to sell your services to a retailer. Your newspaper reaches your readers better than any other advertising medium. It is up to you--the advertising representative--to convince the potential advertiser of the importance of your newspaper to him.

THE ADVERTISING SALESPERSON

Selling is one of the most important activities of the advertising business, perhaps the most important one. After all the copy has been written, all the art and layouts have been drawn, research done, the strategy and tactics planned, and other important activities, someone still has to buy and someone has to sell. As someone one said, "Nothing happens until somebody sells something." For your newspaper, someone has to sell advertisements (and subscriptions) in order to have income to pay for printing and mailing it.

CRITERIA FOR THE SUCCESSFUL SALES REPRESENTATIVE

Three criteria basic to successful salesmen are:

1. The degree to which a salesperson WANTS to be successful, the basic drive and desire. The top producers (and the most rewarded) always seem to have the kind of desire that helps shape and maintain a competent selling attitude.

2. The amount of SELLING EFFORT he or she expends. All of us know there are few substitutes for just plain hard work and efficient use of time. We all know it, but we don't always do it. Try it and you'll prove to yourself it works.

3. The TIME the salesman spends as a student of his profession. You can practice your sales presentations, of course. How much depends on you. You also can analyze your successes and failures to learn from them in future situations.

ORGANIZE YOUR TIME

Everyone has exactly the same amount of time to work with. What you do with your time determines how much you accomplish and how well you accomplish it. The successful advertising salesman organizes his time to make best use of it. Here are some common time-wasters and what you can do about them:

1. POOR TERRITORY ROUTING. When salesmen crisscross throughout a community they all waste time. It's better to assign each person a defined geographical area so they don't spend so much time getting from one account to another.

2. WASTING WAITING TIME. Some retailers are busier than others and make you wait longer. For those, make appointments (and keep them). If you have to wait, use the time to (1) go over your sales presentation, (2) sketch additional ideas for him or another account, (3) browse in the store for ad ideas, etc.

3. NON-PRODUCTIVE HABITS. It is too easy to call on accounts which are friendly or fun, and avoid others. Then you usually will stay there too long and shoot the bull, wasting both your time and that of the retailer. Avoid these.

4. POORLY PLANNED PRESENTATIONS. The biggest waste of time of all is to make a sales presentation or call when you are unprepared. It is better to postpone it until you are well prepared with all necessary information and materials.

5. HAPHAZARD TELEPHONING. Correctly used telephone procedures can save time, but poor ones can waste it. For now, remember that it is easy to say "no" over the telephone, so it is not a good substitute for the face-to-face call anyway. Be brief, polite and business-like.

KNOW WHAT IT IS YOU ARE SELLING

As mentioned, in order to be well-prepared for your sales call, you must be well-informed. This means to know your product. The term product here is used broadly to include whatever it is you are selling--product, service or idea. You should anticipate as many of the questions prospective advertisers might have as possible. Nothing slows a sales presentation faster than a question you should have the answer to but don't. Particularly embarrassing is the situation where an advertiser asks a question which stops further progress until you get the answer. Such a question might be "What printing process does your paper use?" He needs to know in order to furnish mats for letterpress or slick proofs for offset.

The following then, are things you should know about your newspaper, before going out to make sales calls:

FACTS ABOUT YOUR NEWSPAPER

1.	Circulation	(How many are printed?)
2.	Frequency	(How often is it published?)
3.	Distribution	(How is it distributed? Racks throughout school? Homeroom?)
4.	Subscription	(Do students have to pay for it? Do you accept mail orders?)
5.	Printing	(Is your paper printed letterpress? Offset? Mimeograph? Who?)
6.	Dimensions	(Full page ad size? Column widths (for ad sizes?)
7.	Artwork	(Advertiser have to furnish? Artist available? Clip art?)
8.	Photographs	(Advertiser have to furnish? Photographer available? Extra cost?)
9.	Copy/type	(Can newspaper have set? Must be furnished camera ready?)
10.	Services	(Provide tearsheets--copies of paper with ad? Billed or cash-with-copy? etc.)

FACTS ABOUT YOUR READERS/NON-READERS

1.	Readership	(Percent of student body who reads? Readers per copy?)
2.	How read	(Most students read entire paper? Only parts?)
3.	Money spent	(How much money do readers spend on what products?)
4.	Where live	(Where do your readers live? How far from school?)
5.	What they own	(How many have cars? Stereos? Bicycles? Etc.)

6.	Time spent	(How do students spend their time? Leisure? Work?)
7.	Nonreaders	(Who does not read your newspaper? Why not?)
8.	Faculty	(Do faculty and staff get the paper? Do they read it?)
9.	Enrollment	(What is the total school population? Each sex?
10.	Nonstudents	(Does paper go to businesses? Libraries? Etc.)

FACTS ABOUT ADVERTISING

1.	Persuasive	(Advertising can help persuade people to take action)
2.	Informative	(Advertising helps inform people that goods and services exist.)
3.	Entertaining	(Advertising can be entertaining in its presentation.)
4.	Educational	(Advertising can help educate people about things of interest and importance to them.)

Above all, advertising helps to move merchandise of extreme importance to most retailers. Advertising in newspapers has been proven to be very effective.

THE SALES PRESENTATION

The heart of most sales presentations is "mental preparation." You should remind yourself that sales performance is built on sales attitude...the desire to get business and the aggressiveness to go after it. Every top salesman in the business world today--whether selling newspaper space or any other product--has as his first strength, a proper sales attitude.

During sales presentations you apply techniques ofsalesmanship. You try to create positive selling impressions. To accomplish this you might remember the steps suggested by the opera Aida. The letters stand for Attention, Interest, Desire and Action. This "sales formula" can be applied to personal selling situations as well as to actual ads themselves.

1. GET ATTENTION. Keep in mind the principle of self-interest, keeping the focus of the presentation on how your newspaper can help his business. His primary concern is staying in business and making a profit. If you can show him how you can help him do this, he will listen. Get his attention with a statement to that effect. Refer directly to a problem you know he has.

2. BUILD INTEREST. Use visual aids early in your presentation, even in getting his attention (such as using a spec layout). Visual aids, combined with your oral presentation, increases recall tremendously. Always have the latest copy of your newspaper with you. If you're selling a special section, bring the one used last year. Clip copies of your prospect's past ads and put them in a notebook. Bring charts or graphs showing circulation increases, etc. Show him problem-solving case histories of other advertisers. Let your imagination work to suggest visuals to use. They have been proven to be successful.

3. STIMULATE DESIRE. Although most newspapers do not guarantee position, most do try to honor position requests. A possible desire stimulation is telling the prospect he can have a better chance for getting a position requested if he gets his order in early. As mentioned above, sales successes of other advertisers helps to stimulate desire of prospects. This is particularly true if you mention his competitors.

4. ASK FOR ACTION. The objective of your sales presentation is to close the sale. As amazing as it seems, many salesmen never directly ask for the order. And then they wonder why they did not make a sale.

THE CLOSING -- ASK FOR THE ORDER

Many sales people neglect to close the sale for a simple reason--they don't want to be turned down! They want to be liked. They want to succeed and accept the politeness of the businessman they have just talked to as success. But they never will be truly successful as salesmen until they learn to ask for the order. Too many newspapers do not have incentive systems which place great importance on sales closed. They don't give commissions based on volume sold, nor do they penalize salesmen who consistently fail to increase sales.

THE SALES CALL

Sooner or later, after all preparations have been made, you are going to have to go out and make sales calls--and, hopefully, sales. The beginning salesman is somewhat hesitant at this point and finds all kinds of excuses not to make that first move. He finds many things to keep him busy. Of course, if these include being better prepared for the sales call, they are not all just excuses. But there comes a time when you can't procrastinate any longer.

Stand up! Put one foot in front of the other, aim in the right direction and be prepared for one of the most exciting and rewarding activities available to a person--selling something...making a sale.

THE SALES APPROACH

"You never get a second chance to make a first impression!"

A vital part of successful sales calls is your approach. How you begin is critical to the entire sales presentation since you can't make a sale if you are not given a chance to make your pitch. The following are some suggestions to get your sales call off to the right start.

1. CHECK YOUR APPEARANCE. While you need not dress in your "Sunday best," it is recommended that you dress as neatly as possible. Remember, most businessmen are rather conservative and likely have some reservations about extremes of young people.

2. BE BUSINESS-LIKE. If you are expecting your prospective advertiser to invest some of his hard-earned money in your newspaper, you should not waste his time. Be polite and courteous, naturally, but let him know you mean business and take his business (and yours) seriously.

3. KEEP APPOINTMENTS. If you have been successful in getting an appointment, be sure to keep it--on time. You may not get another if you don't. It is permissible to make appointments by telephone, but it is not recommended usually. It is too easy to say "no" over the telephone. You lose control. The initial contact should be in person, making an appointment to come back if necessary. If he becomes a regular advertiser, and as you get to know him better, you can use the telephone for routine servicing on the account. It does save time.

4. GO IN WITH AN IDEA. A reason for failure of many newspaper ad sales people is their failure to go in with an idea. They go in and simply ask, "Do you have an ad this week?" Again, if the prospect has been busy and has not been able to think about an ad, he may just reply, "I haven't had time to think about an ad this week. Come back next week." Another sale is lost.

Get ideas from your prospect's store. Window shop. Browse through his store. See what merchandise he's trying to move with his displays. Then work up a rough ad featuring items he is interested in moving. Write a good headline. Suggest an attention-getting piece of art. Write some clever copy. But do go in with a speculative or spec layout. Then if he has been busy, he can at least react to your idea, probably adding his own suggestions.

THE SALES OPPORTUNITY

Your ad prospects fall into one of three basic categories: those that are willing to give you an order, those who do not want to give you an order, and those who just aren't interested. Your sales goal is to reinforce the prospects in the first category, and to increase their sales orders, either in frequency or size. You also want to move those prospects in the other two categories into the first group, making them willing and regular advertisers.

HOW TO FIND PRIME PROSPECTS

But who are your prime prospects? Truthfully, all businesses and organizations are prime potential advertisers for your newspaper. All have something to sell, whether product, service, or idea. They all must communicate with their own potential customers so your medium of communication should be of interest to them.

Of course you should begin with current advertisers. Make sure you don't let them slip into the infrequent or non-advertiser category. Give them good service and make them feel important and needed, as well as give them results, and you'll be able to hang on to them. Call on them regularly. Give them new ideas. Just drop by and show a genuine interest in how their business is doing.

Don't overlook past advertisers. You have a file of back issues and you should go through them to find old advertisers who are not advertising currently. Call on them with current ideas and sales approaches and re-sell them. It may be their son or daughter has graduated and they have lost interest in high school activities. Maybe your newspaper's salesman did a poor job, or even stopped calling on them entirely. Convert them into present advertisers.

Go through your local newspaper. The chances are good that most businesses in your community are regular advertisers in your community newspaper. Don't stop at current issues, since some of them may advertise seasonally or in spurts at other times of the year, such as before holidays or between Thanksgiving and Christmas.

Search through the Yellow Pages of your phone book. Many businesses depend almost entirely on phone calls; they're prospects too.

Pay attention to *other media*, too. *Radio* is a good example since young people are heavy radio listeners. There may be advertisers on your local radio station who are trying to reach the very same people your newspaper reaches. Go see them and try to add your paper to their media schedule. Other media include *television*, outdoor (billboards), local magazines and direct mail. All are prime prospects since they *already are sold on the idea* of advertising; now all you have to do is sell them an ad in *your* medium.

Finally, just *drive around* your community--particularly around your school--and look at the businesses in terms of their potential to advertise. Some may not advertise anywhere, thinking it would not do any good or that they cannot afford it. You won't know what their objections are until you ask, nor will you have an opportunity to answer these objections and convert them to regular advertisers.

HOW TO USE PRIME PROSPECT'S PROBLEMS

Retailers are your prime prospects. Retailers have problems. If you can help retailers solve their problems, they are going to become regular and loyal advertisers in your newspaper. It is important that you know as much as you can about the retailers in your community, and particularly those which are the prime prospects for advertising in your newspaper.

FACTORS AFFECTING WHERE CUSTOMERS SHOP:

1. Convenience (travel time, parking cost, parking ease, hours)
2. Merchandise carried (Stock depth, stock breadth, variety, etc.)
3. Shopping time (time needed to find merchandise wanted)
4. Store appearance (layout, size, lighting, smell, colors, etc.)
5. Confidence in store (brands carried, return policy, warranties)
6. Image of store perceived (See next section)

FACTORS INFLUENCING A STORE'S IMAGE:

1. Price lines (ranges)
2. Merchandise quality
3. Brands carried
4. Employee's attitudes
5. Employee's appearance
6. Store layout and location
7. Store fixtures and displays
8. Store windows
9. Customer service
10. Advertisements (layouts)
11. Advertised prices
12. Clientele

Each of the above--reasons why customers shop at a store (or don't) and factors that determine a store's image--all are potential problems for your prime prospects. Study your retailers and try to find their problems. Then suggest ads in your newspaper to help solve those problems.

Advertising can accomplish many things for advertisers at the retail level. There are some common objectives retailers often have for their advertising:

1. To create character for the store.
2. To bring in new customers.
3. To retain old customers.
4. To reduce sales expenses by increasing stock turnover.
5. To make the sales job in the store easier.
6. To cut down (level off) seasonal peaks.
7. To build store traffic for nonadvertised items.
8. To let people know where they can buy nationally advertised brands.
9. To announce new products and services offered.
10. To reduce stock to make room for new merchandise.

Become familiar with these and other retail advertising objectives and you can incorporate them into your ads.

ADVERTISING SALES STRATEGY QUIZ FOR STUDENTS

Give yourself this self-evaluation quiz on newspaper ad selling:

1. Were you expected? An appointment takes you out of the amateur class and makes you a professional, especially on important calls where you want to go all-out.
2. Did you really know what you wanted to sell? If you aren't sure of yourself the prospect is going to find it hard to believe in you, also. Prepare in advance what you are trying to sell the prospect.
3. Would the prospect have benefited from the sale? If not, you probably made a bad choice in trying to sell the prospect. Don't sell just for the sake of building linage if you don't think there is some benefit. When the ad "flops," you and your paper are going to be blamed, and the door is closed for months to come.
4. What did the prospect lose by not buying? This will give you ammunition for the next call.
5. Did the person have the authority to buy? Maybe this person can't influence the decision as much as you think. Know your accounts.
6. Were you courteous and thoughtful to the secretary or receptionist? They might have substantial influence on the boss. At the very least, they can help you get in a lot faster on future calls.
7. Did you gain the prospect's attention--immediately? Did you retain it? Your client's time is valuable. Get his or her attention. Get your message across. Then get out--preferably with the order.
8. Did you say everything you came prepared to say? Most new salespeople get nervous; they'll forget a lot. Don't spend too much time worrying about it. Just learn. Then try again.
9. Did you let the prospect do some of the talking? You'll learn more by listening than by talking. Learn to ask pertinent questions. If you become a better listener, you can make more sales by guiding the conversation in the direction you want.
10. Were you able to answer objections? You can plan on the prospect saying "no" at least five times before he says "yes." With practice, you'll learn to step around the objections and end with the sale.
11. Did you knock a competitor? It's a cardinal sin. Even if the competitor is the devil in person, just play up your strong points, although it's fair game to mention the competition's weak points. Just stick to the issues. Don't disparage the competition.
12. How could you have been more creative? Maybe you could have done a better job on the copy and layout. Perhaps you could have made a more thorough search for pertinent material that would have interested the prospect.

BUSINESS PRACTICES GUIDE FOR STUDENTS

Advertising

1. Make and keep a current list of advertising prospects.
2. Recruit and train an advertising sales staff.
3. Assign prospects. (Volunteers are all right.)
4. Prepare sample ads for prospects. Show them larger ads than they have been running.
5. Prepare a rate card. Establish a minimum size for ads, such as 1 col. x 3 inches for newspapers.
6. Keep a record of each sales call so the next sales person will know beliefs and biases of the client as well as the sales record and the prospect's position and can prepare the approach accordingly.

Business

7. Get and use necessary and helpful forms. (Insertion orders, contracts, ad dummy [layout or production] paper, sales contact summary sheets, ad summary form for each issue, credit allowance forms, change of address forms, invoices.) Everything related to advertising and business should be in writing.
8. Be sure you fully comply with school board, state and other regulations.
9. Collect payment when the ad is placed whenever possible.
10. Require new stores or businesses to pay in advance for their ads for the first six months they advertise.
11. Bill immediately after publication with invoice and tear sheet.
12. Bill monthly and expect all accounts to pay within 30 days of publication.
13. Evaluate accounts once a month. Advertisers more than 60 days in arrears should be cut off from advertising until they pay in full.
14. When ownership of a business changes, be certain you know who will pay for past ads.
15. Maintain current records on all accounts. Make a list of advertisers who have been cut off so sales people won't try to sell to them and of those 30 to 60 days in arrears so ad sales people will know who may not be advertising next month.
16. In May and June--and the remainder of the summer if necessary--collect all outstanding bills in preparation for the next school year.

FUNCTIONS OF NEWSPAPER ADVERTISING

1. Serves businesses by enabling them to communicate with the student market about products and services of interest to students.
2. Serves readers by informing them of available products and services.
3. Builds goodwill between the business community and its customers.
4. Provides a source of income for the newspaper.

KINDS OF NEWSPAPER ADVERTISING

1. Local display advertising (or retail advertising)
2. National display advertising (or general advertising)
3. Classified advertising

REQUIREMENTS OF GOOD ADS

1. Illustrations
2. Appropriate, expressive type face
3. Copy that describes and sells merchandise or services. (Copy should offer customers a benefit, a unique selling proposition.)
4. Headline
5. Subheads, when appropriate
6. Prices
7. Firm name or signature (logo)
8. Address
9. Telephone number

COMMON MISTAKES IN ADVERTISING

1. Many ads do not advertise products or services of interest to students.
2. Many ads say "Compliments of," which is not effective advertising.
3. Many ads are too small (1 column by 2"). They fail to attract readers, fail to list price, style, model, or colors; and often list only store name and address. Suggest that the store consider a larger ad in fewer issues of the newspaper if it insists it cannot increase its ad budget. Help advertisers sell to your students.

SUGGESTIONS FOR DISPLAY ADS

1. Begin with the space available for the layout.

2. Use a large illustration to attract attention. (Large headline if illustration is not available.)

3. Use large type for headline and signature (store name).

4. Set the signature in a type face distinctively different from the headline.

5. Design each ad to be distinctively different from all other ads. Each advertiser wants maximum attention given to its ad and does not want its ad to look like others.

6. Use typography, layout, and illustration that convey the appearance or expression of the type store or firm advertising (bold, quiet, delicate, modern, traditional).

7. Place something on or near the optical center to gain the reader's attention.

8. Illustrations should face into the copy.

9. Use informal balance. Avoid centered illustrations or lines of type; they are static and monotonous looking.

10. Try to have one illustration point to another or to the store's name.

11. Lay out elements to capitalize on normal eye movements, roughly clockwise.

12. Place copy to begin where head or subhead ends.

13. Avoid cluttering ad with too many items. Simplicity is effective.

14. Pictorial ads which show persons using the product or service are more effective than ads without illustrations.

15. "Compliments of" ads are not effective. Ads should sell something.

16. Ads containing coupons for reduced rates or free merchandise are effective.

17. In page makeup, place large ads at the bottom of the page and build smaller ones on top.

18. Every ad should touch reading matter (editorial content).

AD CONTRACT - SAMPLE I

INSERTION ORDER

OFFICE USE

CASH ____________
CHECK ____________
BILL ____________
DATE PD. ____________

ADVERTISER: ________________________________
ADDRESS: ________________________________
BILLING ADDRESS: ____________________________
PHONE: ________________________
DATE: _________________________
CUSTOMER'S SIGNATURE: _______________________
SALESPERSON'S SIGNATURE; ____________________

AD DIAGRAM (COPY)

RATE: $2/COLUMN INCH
MINIMUM AD, 4 COL. IN.
AVG. ISSUE, 12 PAGES
13 IN. COLUMNS, 5 COL./PAGE

ISSUES:
SEPT. ______
OCT. ______
NOV. ______
DEC. ______
JAN. ______
FEB. ______
MAR. ______
APR. ______
MAY ______

COLUMN INCHES

____ X ____ = _____
cols. ins. size

$2.00 x ____ = _____
size price

$____ x _____ = $____
price #issue price

SPECIAL INSTRUCTIONS OR COMMENTS:

AD CONTRACT - SAMPLE II

Staff Representative ______________________________ Phone ________

Name or Company __________________________________

Address ____

Phone Number _____________________________________

I agree to purchase the following advertisement in the 19___ ______________________________ newspaper. I understand that contracts with the __________________________ are binding to both parties by the terms of this contract. If the bill remains unpaid, monthly statements will be mailed followed by personal phone calls.

I realize that the rates are $2 per column inch and that payment for my advertisement is expected no later than the publication date of my first advertisement.

Col.in._____ x _____ no. of cols.____ x $2: Price per issue $____

Number of issues _________

Bill after first issue? _______ Immediate payment _____

Signature of purchaser ______________________________________

Position ____

Ad Rates:

Size	Rate per issue	Rate for 9 issues (30% off)
2 col. x 2"	$8	$50.40 (saves $21.60)
1 col. x 4"	$8	$50.40 (saves $21.60)
2 col. x 4"	$16	$100.80 (saves $43.20)
3 col. x 4"	$24	$151.20 (saves $64.80)
Quarter-page ad	$30	$189.00 (saves $81.00)
Half-page ad	$52.50	$330.75 (saves $141.75)
Full-page ad	$78.00	$491.40 (saves (210.60)

Ads of other sizes are also welcomed; sizes and costs will be worked out for the unique ad you have in mind.

AD CONTRACT - SAMPLE III

Retail Advertising Agreement

ADVERTISER ______________________________ MANAGER ____________________

ADDRESS __________________________________ PHONE ______________________

This agreement is between (name of publication) and _____________ ______________________________ herein referred to as the advertiser.

1. The advertiser agrees to use and pay for a minimum of _____ column inches of advertising space per issue for _____ issues, the cost of which will be determined from the scale below. (Total: ___________ column inches).

2. Payments are due 14 days after the publication date of the paper in which the advertisement appears. A five percent discount will be given to advertisers who pay in advance.

3. Copy and layout must be furnished no later than two weeks before the publication date. Otherwise the newspaper staff will prepare a suitable ad. In the case of a change in copy for a standing ad, the advertiser will contact the staff at least two weeks prior to publication.

4. Positions will not be guaranteed by pages; however, advertisers will be accommodated as much as possible with position requests.

5. In case of error by the staff, the total liability of the paper shall be limited only to reproduction of the advertisement.

6. All copy is subject to censorship of administration and faculty adviser.

7. No understandings other than those written herein will be recognized.

ADVERTISING RATES

Open Rate - $6.00 per column inch
1 Time Only

CONTRACT RATE

1-39 inches	$6.00 col. in.
40-79 inches	5.50 col. in.
80-124 inches	5.00 col. in.
125 over inches	4.50 col. in.

White: staff copy
Yellow: advertiser copy

____
FIRM REPRESENTATIVE

____
STAFF REPRESENTATIVE

Date ________________

Amount Paid ________

Amount to be billed _______

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INVOICE

Date ____________________

ADVERTISER ________________________________ MANAGER __________________

ADDRESS ___________________________________ PHONE ____________________

STAFF REPRESENTATIVE _____________________________ ISSUE DATE _______

QUANTITY	SIZE	DESCRIPTION	AMOUNT

TOTAL ____________

Advertising Manager ____

Principal ____

Adviser ____

CONTROL NO. ______________

PROTECTIVE FORMS; MODEL RELEASE

When portraits of living models are used in advertising, a signed release such as the one below should be obtained from the models and kept on file by the staff's business manager. It would be wise to keep all model release forms on file for at least a year after the distribution date of the publication in which the portrait is contained.

MODEL RELEASE FORM

I, the undersigned, living at ____________________,

do hereby declare that I am _____ years of age, and do

hereby consent and have my parents' or guardians'

consent that ____________________________ may use for
name of publication

advertising purposes or for purposes of trade or both,

my name, portrait or other likeness.

Date ___________ Name ______________________________
signature in writing

If above signed person is a minor, __________________
signature of
parent or guardian

PURCHASING POWER SURVEY

Circle one:
Sex: M F Age: 14 15 16 17 18

1. Do you have a job? Yes_____ No_____
   1.1 If yes, at what rate are you paid: _____ minimum wage
   _____ above minimum
   1.2 How many hours do you work weekly? _____ 5 to 10
   _____ 11 to 15
   _____ 16 to 20
   _____ 25 and above

2. Do you have: checking account? Yes_____ No_____
   savings account? Yes_____ No_____

3. What has (or will have) the greatest influence on your choice of banks?
   _____ Free checking
   _____ Interest on balance
   _____ Convenience
   _____ One my parents use
   _____ Other (specify_

4. Do you have a car/truck/Jeep/van for your own use?
   Yes_____ No_____

5. Check the following areas that you are responsible for:
   _____ Buying gas
   _____ Regular maintenance on vehicle
   _____ Insurance premiums
   _____ Tires
   _____ Repairs

6. Do you get an allowance? Yes_____ No_____
   1.1 If yes, is your allowance paid monthly ____ or weekly____?
   1.2 What are your greatest expenditures?
   _____ Food
   _____ Clothes
   _____ Records/tapes
   _____ Car
   _____ Entertainment
   _____ Other (specify)

7. On an average, how much do you spend monthly on:
   Casual clothes ____________________
   _____ Shirts
   _____ Shoes

_____ Pants

_____ Jeans

_____ Sweaters/Tops

_____ Other (specify)

Dress clothes _____________________

_____ Shirts

_____ Pants

_____ Dresses/skirts (girls only)

_____ Sweaters/Tops

_____ Shoes

Sportswear ________________________

(Include sweatsuits, shorts, tennis shoes, etc.)

Personal Items ____________________

(Posters, hair spray, razors, etc.)

Accessories _______________________

(Belts, ties, jewelry, etc.)

Toiletries ________________________

Hair cuts/styles __________________

Food (short order restaurant) ______________________

Which is your favorite? __________________________

Food (regular restaurant) __________________________

Which is your favorite? __________________________

Snack foods ______________________

_____ Ice cream

_____ Yogurt

_____ Soft drinks

_____ Candy

_____ Cookies

Entertainment ____________________

_____ VCR movie rentals

_____ Movie theatres

_____ Records/tapes

_____ Magazines

_____ Books

_____ Video games

8. Do you purchase most of your own clothes? Yes_____ No_____

9. Do you influence the purchase of items bought for you? Yes_____ No_____

10. How important are brand name items to you?

_____ Very important

_____ Moderately important

_____ Not important

11. Do you have for your personal use: (check all that apply)
    _____ Black and white television
    _____ Color television
    _____ Portable radio/stereo
    _____ Portable cassette player
    _____ Compact disk player
    _____ Car stereo
    _____ Personal home stereo unit
    _____ Personal home computer

12. Do you carry credit cards? Yes_____ No_____
    12.1 If yes, indicate which ones you have:
        _____ Gasoline
        _____ Bank cards
        _____ Department store
        _____ Other (specify)
    12.2 How often do you use the credit cards?
        _____ Weekly
        _____ Monthly
        _____ Never

13. Special occasions such as birthdays, dances, and Christmas mean extra expenses. Please indicate approximate amounts that you spend for:
    __________ Gifts for friends
    __________ Gifts for family
    __________ Special school events such as dances (per dance; include:
        __________ Flowers
        __________ Pictures
        __________ Car expenses
        __________ Clothing
        __________ Eating out

FUTURE TRENDS

Creative uses of computers in journalism are endless

DESKTOP PUBLISHING

By Linda Mook

Pace in the newsroom quickens as the clock indicates 30 minutes until press time. Elena Camaras, editor of the Trident at Corona del Mar High School calmly surveys the glaring white space on the feature and sports pages.

Suddenly the phone rings. The sports editor picks up the receiver, slides into a chair, and switches on the familiar "Welcome to Macintosh" screen on the computer. He quickly types the results of the boys' volleyball game called in by a reporter on the scene, formats it into an 11 point justified column of type and sends it to the LaserWriter to produce camera-ready copy. A few key strokes later, the story's 2-column 30 point headline emerges from the same LaserWriter.

Across the room the modem beeps, indicating that a story is being sent to the computer from an off-campus location. Elena quickly edits the story on screen and "dumps" it to the printer.

With 12 minutes to spare, copy is waxed and pasted into the waiting white space, and another issue of this Newport Beach, CA, newspaper has been "put to bed."

This scenario is becoming more common since several thousand high schools nationwide are now using Macintosh computers and a LaserWriter printer to typeset and even electronically lay out high school newspapers, according to Apple Corporation officials. That number is expected to double or triple each year.

Why are schools so eagerly embracing this new technology? Probably the most important reason is that for an investment of $7,000 - $10,000, school publications can eliminate professional typesetting. At Corona del Mar High School the initial cost of two Macintosh computers and a LaserWriter paid for itself over the past two years. At this point the journalism department experiences a yearly savings of $5,500 on typesetting, consisting of $1,700 for the 8-page bimonthly newspaper, $3,000 for a 400-page yearbook, and $800 for two magazines.

While saving money keeps publications solvent and presses rolling, the educational value of computers is equally important. By using computers student journalists more actively involve themselves in the editing and revision phase of writing. Actually the computer's editing features provide students with the tools to easily eliminate or replace words and phrases and to move blocks of copy from one location to another. This encourages writers to make revisions in their original stories.

Before computers, students would turn in their stories for editors' and adviser's corrections, then the copy would be professionally typeset. Many writers never looked back to examine closely what revisions had been made in their stories so they could improve their writing. While stories undergo the same editing rounds, now the writers themselves type the corrections into their own stories. Through this process, writers learn how to enhance the clarity, precision, conciseness and structure of their stories.

Student journalists not only improve their writing skills but also learn important "real world" computer skills. Professional newsrooms across the country now use computerized word processing, and numerous industries have switched to desktop publishing systems to produce their "in-house" and trade publications. Students who train on Macintosh computers arm themselves with computer skills to join the desktop publishing revolution.

While this revolution offers students employment opportunities, it provides the high school journalism department with greater flexibility. By using computers, staffs can cover late-breaking stories and make last-minute changes. "If an important story breaks, we can cover it," said Trident editor Elena Camera. "We just send a reporter, keep a phone line open and typeset the story when it comes in."

Also since staff members format the story themselves, they can edit to exact length by eliminating or adding content anywhere within a story. In addition, headlines can be enlarged or reduced to fit a designated space without the restrictions of exact point sizes. Computers also provide varying column widths, point sizes, typefaces and styles such as boldface and italic almost instantly.

With all these advantages, however, the strongest selling point for the staff is that it's FUN. "It teaches kids not to be afraid of the computer," affirms Carol Hallenbeck, adviser of The Accolade at Sunny Hills High School in Fullerton, CA. "It allows them to work creatively and intellectually in a challenging work setting. We feel that camaraderie abounds." She adds that it's also a great recruiting tool.

Creative uses of computers in journalism are endless. They offer revolutionary ways to not only set type, but produce graphics, design pages, gather information, keep records and communicate.

Graphic uses range from clip art images scanned into dot patterns to the use of original art created on screen with the use of a full range of "artist tools" that simulate paint brushes, spray paint cans, pencils, lines and patterns or even off-screen on graphic tablets and electronic stylus.

With electronic page design, an editor can "flow" copy precisely between column markers, place headlines with finite accuracy, and scale graphics proportionately to produce camera-ready 8 1/2" by 11" or even tabloid size pages printed in sections.

Reporters now have access to news anywhere reached by phone lines. Regional and university libraries, data banks, electronic bulletin boards and news services (such as Youth News Service) can be accessed. Unlike humans who have erected language barriers , computers speak a universal language (ASCII) allowing a free exchange of information.

Data such as inventories, advertiser and subscriber lists and student grades can be stored on computer, and reports generated rapidly in dozens of different forms. Computer uses are only limited by lack of creativity.

What does one need to join the desktop publishing revolution?

Foremost is an Apple LaserWriter Plus printer which provides near-typeset-quality copy and graphics at 300 dots per inch on an 8 1/2" side page. Credited as the catalyst for the desktop publishing market, the LaserWriter in its "Plus" version offers 35 different typefaces; in addition, an endless array of additional typefaces can be temporarily installed for specific uses.

While professional typesetters still quibble about quality, it would be difficult to imagine a high school publishing venture where output directly from the LaserWriter wouldn't provide excellent reproduction. However, higher resolution output can be easily achieved by taking disks generated on school Macintosh computers to professional typesetting houses. Since the LaserWriter uses Postscript language, it is 100 percent compatible with professional quality typesetting machines such as the Lintotronic 100 which has an output of 1270 dots per inch, and the Linotronic 300 whose output is 2540 dots per inch.

The other essential piece of hardware is a Macintosh Plus computer. With a full megabyte of memory (equal to about 500 pages of text), the Mac Plus can perform a multiplicity of tasks needed for a high school journalism department. With its high resolution screen and "mouse" (a mobile pointer which eliminates the need for complex keystroke commands), the Macintosh escalates a computer's designation from "user friendly" to "love affair." The system also comes with a double-sided 800K disk which stores about 400 text pages. The drive can read either double or single-sided 3 1/2-inch diskettes so that information from old 512K Macintosh computers can be read by the newer Macintosh Plus.

With Apple Corporation marketing two new models of Macintosh computers this spring, prices on the Macintosh Plus are expected to drop. Stepping up to the higher-powered, open-designed, new models carries a hefty price tag and adds few desktop publishing enhancements. Currently Apple Corporation offers schools a discounted publishing package consisting of a LaserWriter Plus and two Macintosh Plus computers with necessary connecting cables for about $7000.

Although Apple Corporation sells and ships this computer equipment directly to schools, journalism teachers are advised to designate a local computer store as "installing dealer." This arrangement benefits the store financially and provides the school with local expertise in installing and maintaining the equipment and in previewing and selecting software, the actual programs that run the computer.

Macintosh computer programs multiply daily with "new, improved, upgraded," releases being marketed by both computer stores and discount mail order firms. To cut through the bewildering array of options, publication advisers should focus on what they want to accomplish.

Since journalists are in the "word" business, obviously a wordprocessing program tops any list. MacWrite, the pioneer program by Apple, still leads the field because of its simplicity. "In less than three minutes, I can train a cub reporter to type his story using MacWrite," declared the Trident production editor Ryan Klein. That's because anyone who can type, can keyboard on a Macintosh. Primary differences consist of backspacing for corrections and hitting the return key only when beginning a new paragraph.

At the other end of the spectrum, Microsoft Word (new released 3.0 version) offers the most sophisticated program yet. Among its attributes are the ability to use pica measurements, specify leading, handle multiple and small size columns, and have open multiple documents - all attractive features for journalists. Another word-processing program deserving a preview is WriteNow that contains an on-line dictionary and spelling checker.

Other programs to consider for journalism are a graphics program such as FullPaint and/or MacDraw for advertising and illustrations; a page design program such as PageMaker, MacPublisher II, or Ready-Set-Go; a data base (record keeping) program such as Microsoft File, and perhaps one of the spell-check programs. Programs also exist for grade keeping and test generating, yearbook indexing, telecommunicating, outlining, font design and hundreds of business applications for budgeting, labeling, mailing, billing and form designing.

Obviously this barely touches the estimated 4,000 programs now available for the Macintosh. An opportunity to preview many of these programs is offered by local computer stores who also have copies of The Macintosh Buyer's Guide, a quarterly publication, containing reviews of many new Macintosh programs and listings of all major programs.

While the computer revolution provides a journalism department with tremendous possibilities for cost savings, educational growth and creativity, it is not without drawbacks.

First, the awesome responsibility of production falls on the adviser and staff who must learn and use the new technology. "A tremendous amount of information needs to be assimilated all at once - it just seems overwhelming at times," one journalism adviser complained at a recent computer workshop. Add to this the responsibility of passing that knowledge on to staff members, and the task doubles.

Second, by relying on its own desktop publishing system, the staff and adviser also must rely on its own ability to troubleshoot any glitches in the system, and must rely on outside experts in the event of a breakdown.

Third, the staff bears the burden for missing deadlines and not budgeting production time. "No one is there to bail you out of trouble, but yourself," Trident's production manager attests.

In spite of these drawbacks, advisers using the system are enthusiastic advocates of Apple's Macintosh desktop publishing system. At Sunny Hills High School where the journalism department is currently undergoing the wrenching conversion to computers, adviser Carol Hallenbeck was asked if she would be willing to return to outside typesetting. Her reply: "Not on your linotype!"

GRADING

GRADING:

Plan Evaluates Basic Steps in Newspaper Production Process

By Kay Phillips

"How did I get a 'C' in newspaper staff?"

"You just did average work."

"But how can I know what grades I'm getting?"

An unlikely student-teacher conversation in an age of accountability? Not in a course like Journalism II or Newspaper. Under pressure of meeting deadlines and turning out professional products the adviser finds little time for devising and practicing anything more than a superficial grading system. He needs a grading plan that evaluates the actual steps in the production process.

Such a plan incorporates the seven or more basic steps of producing the monthly (or similar frequency) newspaper. First, each student submits an idea list for the next issue. This initial step usually takes place two or three days after the preceding issue comes out. Varying criteria may be set for this idea list, such as the number of ideas or ideas for each section. The adviser grades and returns the lists. From these lists in class discussions will come the contents of the next issue.

Second, on the fourth or fifth day of the cycle, each staff member turns in a plan for the page or pages for which he is responsible, indicating projected article lengths and authors for each article. Another grade is given for the plan.

Third, about the seventh day of the cycle each student submits the page design for which he, alone or with another student, is responsible. This design may be executed on a scaled-down of full-sized dummy sheet.

For the fourth grade of the production cycle, each staffer turns in the first draft of his article or articles. Grading of this step should include completeness of sources, correctness of basic style and general quality of the article. At this point, too, grades will be given to student proofreaders for coverage of their task. Unless the adviser re-proofs every article, he will not check proofreaders' accuracy until paper has been printed.

As final articles are submitted at a designated point in the cycle, students are given a grade for meeting the deadline, with major point deductions for tardiness. Typists will receive a grade for prompt work, and if the adviser is reading their finished copy, deductions may be made for uncorrected errors.

In a sixth step, for the staff that does its own paste-up, grades should be given for that task; subjectively, for overall contribution and objectively, for correctness and appearance of the final page. Specific point deductions should be made for crooked lines, improper placements (adviser should follow the staff's layout stylesheet for these) and fitting of materials.

If the staff does not paste up its own pages, grades will be given for tasks that are assigned, such as taking copy to printer, proofing returned copy, etc. Grades should also be given for work on circulation, publicity, exchange, ad sales, billing and photography.

Finally, after the newspaper has been published each staffer makes two evaluations: one, of his own work on that issue (on student/adviser-designated form that fits staff position) and second, of the issue (perhaps using different techniques for each issue, ranging from staff roundtables to point-assigning rating sheets).

Although this plan is designed for production of a newspaper of 12 to 20 pages every 20 school days, it can be adapted to suit almost any production format. Most important to remember is that individual skills vary, and widely divergent skill development is likely on every staff. A light hand and a sense of humor can turn many a grading problem into a learning situation. Extra credit can be given for the staffers who plan and carry out morale building deadline parties and birthday celebrations.

EVALUATION

Student ____

Newspaper name ______________________________________

School ____

Date of paper ______________

1. Briefly comment on the overall impression you get from looking over the newspaper.

2. Evaluate the layout/design of the newspaper and comment on strengths and weaknesses. On a scale ranging from 1 (low) to 10 (high) give a layout score in the space provided.

Do the same for the following:	Layout Score
3. Editorials:	Editorials
4. Advertising:	Advertising
5. Photography:	Photography
6. Sports:	Sports
7. Features:	Features
8. Give a total score for this paper:	Total

9./10. Write down the headline of the articles you consider best and worst. Tell why.

Each newspaper is evaluated overall by each student when the paper is completed.

EVALUATION SHEET

Staff member ____________________ Edition No. ______ Grade______
(Staple your copy under this sheet)

Staff member's report
Of the following items if any item does not apply to your work, write does not apply in the space.

1. I wrote the following article:
2. I laid out the following dummy sheets (give page numbers):
3. I typed the following (page numbers):
4. I missed the deadline with the following stories (give definite reasons for lateness):
5. I did the following work in addition to that listed above (be specific):
6. Copy and contribution grade I think I deserve for this edition:

Instructor's evaluation
Grading scale

Each item: 10%	A: 94-100	C: 78-85
	B: 86-93	D: 70-77

_______ 1. Responds promptly and graciously to directions or requests from editor or instructor, cooperates with other staff members in any undertaking.

_______ 2. Exercises good judgment, uses time wisely.

_______ 3. Covers beat thoroughly, is alert to all news possibilities.

_______ 4. Copy neatly written.

_______ 5. Copy submitted on time or ahead of time.

_______ 6. Accuracy and originality in planning page layout.

_______ 7. Clarity and grammatical correctness of written fresh copy.

_______ 8. Neatness and accuracy.

_______ 9. Quantity of work output on this edition (own department or any other that needs assistance).

_______10. Cleans up work area after use, got rid of scrap paper; placed all materials in proper places-left working areas neat and efficient in all respects.

Instructor's comments: (when necessary)

STAFF MEMBER'S SELF-EVALUATION SHEET

Staff member ____________________ Edition No. _____ Grade ______

Circle the "yes" or "no" before each question.

yes no 1. Did I meet the challenge?
yes no 2. Was the copy clean?
yes no 3. Was the copy properly prepared?
yes no 4. Did I say most important thing in the first 6 words?
yes no 5. Was it well written from the standpoint of grammatical usage?
yes no 6 Was the lead generally well written?
yes no 7. Did I include only the facts?
yes no 8. Were the facts presented clearly, concisely and forcefully?
yes no 9. Was I accurate in the use of names?
yes no 10. Did I avoid including opinion?
yes no 11. Did I avoid making comments?
yes no 12. Did I avoid using first person to mean the reporter?
yes no 13. Did I avoid the use of such words as very and big?
yes no 14. Did I avoid starting the lead with the, a, or an?
yes no 15. Did I avoid starting with the time or place element?
yes no 16. Did I use last Friday, next Wednesday, and tomorrow in preference to dates of the month?
yes no 17. Were my headlines "alive"?
yes no 18. Did I use active verbs?

Instructor's comments: (when necessary)

EVALUATION SHEET

Staff member ____________________ Edition No. _____ Grade ______

I laid out page number:
The best thing I did in the preparation of this edition:
The worst thing I did in the preparation of this edition:

Check here if the item does not apply to your work:

		INSTRUCTOR'S EVALUATION		
Item		**Good**	**Satisfactory**	**Poor**
____1.	Met deadline	____	____	____
____2.	Style of writing	____	____	____
____	News copy	____	____	____
____	Feature, editorial	____	____	____
____3.	Grammar	____	____	____
____4.	Spelling	____	____	____
____5.	Coverage of beat	____	____	____
____6.	Judgment	____	____	____
____7.	Efficiency, effective use of available time	____	____	____
____8.	Appearance of work	____	____	____
____9.	Effective page layout, accurate column length	____	____	____
____10.	Return of materials to proper places	____	____	____

Instructor's comments: (when necessary)

Making the Grade

BESIDES BUYING THE TEACHER NICE GIFTS, there are some other sure ways to get the final pay-off that you want. There will be two basic means of determining whether or not you have met the established objectives in advanced yearbook and newspaper: daily work and unit evaluations.

DAILY WORK: About 50% of your "pay-off" will come from daily work. This work will include a host of activities. Each day you will be responsible for submitting an "Impress Me" sheet which will record the journalism activities you have completed since the last time that the class met. This will give me the opportunity to reward you for those tasks that you accomplish in class as well as those that you undertake outside of classtime. These sheets will be submitted at the end of each period for a maximum of 50 points. Any student who does not submit a sheet will recieve a "frownie face" and a 0. Students who are absent will be subject to the school make-up policy.

Both the editor of the publication and the adviser will check the "Impress Me" sheets to determine the progress of the student with regards to the publication. In addition, staff members will be responsible for activities which support concepts associated with their publications as assigned by the adviser or editor.

UNIT EVALUATIONS: Each Thursday, every advanced journalism student will be responsible for submitting a project which represents the mastery of concepts directly related to the subject matter associated with the publication. To provide the most practical and realistic experience, the staff member will produce work which is representative of material worthy of publishing. Except for specialty assignments, staff members will choose to write either a story or to present a concept.

Stories should be a minimum of nine paragraphs and should be on subjects which could be included in one of the school publications. All will be considered for evaluation based on the "Copy Evaluation

Form."

Concepts will include a design with graphics, a unique angle to a subject which could be included in one of the school publications, a designed and written headline, description of illustrating photographs and/or artwork, and a caption for the dominant photograph. All will be considered for evaluation based on the "Concept Evaluation Form."

A maximum of 200 points will be awarded for the unit evaluation weekly with 100 for meeting the deadline and 100 for meeting established quality standards.

Photographers will be responsible for shooting four photographs which could be used independently or as a photo essay in one of the school publications. These photographs will be analyzed using the "Photo Grading Form" with 100 points awarded for meeting the deadline and 100 points on established criteria for content, composition and technical quality.

IDEA FILE: Every Thursday, staff members must submit two ideas which could be incorporated into one of the school publications. These ideas could be concept, design, graphic, copy, photo ideas. A maximum of 50 points will be given weekly for ideas with 25 points for creativity and 25 points for demonstrating how they could be included in a publication.

BEAT RECORDS: Every week without exception, staff members will submit a "Beat Record Sheet" on ther assigned beats. Those submissions must be completed on the supplied forms and must include three direct quotes with attributions on the back of each sheet. A maximum of 100 points will be awarded for thoroughness, neatness and timeliness.

JOURNALS: Every staff member will be required to keep a "Best & Worst" journal in which they will record the best and worst things that happen to them each day. These journals will be submitted at the end of each six week period and will be worth 400 points. Staff members will be rewarded for completeness, creativity and innovation in both information and packaging. Writing as well as design skills should be obvious.

SAMPLE GRADING SHEET

Date ________________

Reporter's name __________________________ Grade _____________

Deadline: on time delayed not typeset on time
extremely late caused others to be late

Went beyond the requirements of assignment ____________________

Attitude: positive negative

Initiative: sufficient inadequate none

Style errors: none kept to minimum extreme

Followed copy preparation instruction _________________________

Provided accurate facts where needed _______________

Did not interview ______________ Needed more facts ____________

Additional comments:

SAMPLE CRITIQUE SHEET

Name ______________________ Issue ______________
(Date)

Fill in the following sections as accurately and with as much detail as possible. Consider leads, use of description, overall effectiveness of story.

1. Best news story ______________________
   Reason ______________________
   ____
2. Best feature story ______________________
   Reason ______________________
   ____
3. Best sports story ______________________
   Reason ______________________
   ____
4. Best photo ______________________ Page______
   Reason ______________________
5. Most effective graphic ______________________
6. Most effective headline ______________________
7. List at least 4 spelling and/or punctuation errors you find:
   a. __________ c. __________ e. __________
   b. __________ d. __________ f. __________
8. Areas that need improvement:
   a. ______________________
   b. ______________________
   c. ______________________
   d. ______________________
9. Suggestions for future editorials:
   a. ______________________
   b. ______________________
10. Overall comments on this issue ______________________
    ____

SAMPLE SEMESTER GRADING SHEET

NAME ____ Homeroom ______________________

STORIES

Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________
Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________
Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________
Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________
Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________
Issue 1 2 3 4 5 6 7 8 9 10	Issue 1 2 3 4 5 6 7 8 9 10
Slug ____________	Slug ____________
Grade ____________	Grade ____________

ADVERTISING

Carry over $____________
(2nd semester only)

1. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
2. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
3. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
4. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
5. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
6. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______
7. Advertiser
   ____
   Size ad ______ date pd. ______ $ ______

9 WEEK TOTAL $ ______

SEMESTER TOTAL $ ______

ASSIGNMENTS

In Depth title grade

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________

Issue Critiques

#1 ________	#6 ________
#2 ________	#7 ________
#3 ________	#8 ________
#4 ________	#9 ________
#5 ________	#10 ________

Circulation

dates ______________
____
____
____
____

SAMPLE POLICIES AND GRADE SCHEDULE

Adviser's Note: Only grades of A or B are acceptable for staff members and editors. A grade of C places you on probation. If the grade does not immediately improve you will be dismissed from the staff.

1. Attendance is imperative. Excessive or unexcused absences or tardies will result in a grade cut.
2. All editors must meet responsibilities as outlined in the staff manual. Modifications must be agreed upon by all editors. Editors are required to be at all layout sessions.
3. All staff members must meet the ad quota per issue. Soliciting ads is part of your participation in the publication of a newspaper and requires a consistent effort. The semester grade will be an average of story grades, class assignments and ads.
4. All staff members are expected to complete in-depth assignments (or photo essays) as well as Highlights assignments.
5. ALL STORIES MUST BE TYPED. WRITERS KEEP A CARBON. Stories are expected to be submitted ON TIME, free of errors in fact and spelling, and conforming to the CSPA and AP style book. Rough drafts should be turned in to the editor. Final copies are to be turned in to the copy editor by deadline.
6. If a story is late, without extenuating reasons, it will receive a lower grade. Only valid reasons such as unavailability of a source or actual illness will be acceptable. The editor, not the adviser, will determine this. Late stories make life difficult for everyone and will not be received favorably. Enough said!

   Business Manager - Grade will depend on quality of work in handling accounts, collecting ads, keeping records, ad layout.

   Photo Editor - Grade will depend on meeting editor's deadlines, quality of work, accuracy of cutlines, darkroom condition.

   Circulation Manager - Grade will depend on efficiency in distribution of publication to homerooms, exchange schools, etc. One exchange column each semester required.

If there is any question about your staff responsibility, see the adviser BEFORE the deadline!

NEWS STORY CRITIQUE SHEET *

Slugline (5) ______
Paragraphs marked (5) ______
--30-- at end (5) ______
Length under slug (5) ______
Names written correctly (5) ______
Names spelled correctly (5) ______
People properly identified (5) ______
Dates correctly written (5) ______
No editorializing/opinion (10) ______
Correct spelling (5) ______
Correct punctuation (5) ______
Inverted pyramid used (5) ______
Lead contains 25-30 words (10) ______
Lead has essential facts (5) ______
Story uses third person (5) ______
Newsworthiness of article (5) ______
Quotes used (5) ______
Quotes properly attributed (5) ______

* To be attached to each story

EARNING YOUR POINTS
A Monthly Scoresheet

NAME ______________________________
POSITION ______________________________
GRADING PERIOD ______________________________

Enter a grade only in relevant criteria

Grade — Work Habits

_____ 1. Displays a sense of responsibility
_____ 2. Works well with other staff members
_____ 3. Takes orders well
_____ 4. Shows initiative to learn new skills
_____ 5. Consistently meets deadlines
_____ 6. Devotes time out of class to assignments
_____ 7. Helps others with assignments
_____ 8. Pays attention to details
_____ 9. Uses time wisely; does not waste time
_____ 10. ______________________
_____ 11. ______________________
_____ 12. ______________________

GRADE — REPORTING/WRITING SKILLS

_____ 1. Actively researches story assignments
_____ 2. Obtains good facts and quotes from interviews
_____ 3. Writes accurately and objectively
_____ 4. Uses proper spelling, punctuation and grammar
_____ 5. Varies leads
_____ 6. Writes creatively to capture action and emotion
_____ 7. Proofreads and rewrites as necessary
_____ 8. Submits neat and finished final copy
_____ 9. Requests photos in advance and in detail
_____ 10. ______________________
_____ 11. ______________________
_____ 12. ______________________

GRADE — LAYOUT AND DESIGN SKILLS

_____ 1. Follows established layout guidelines
_____ 2. Designs rough layouts on time
_____ 3. Is neat and thorough when drawing designs
_____ 4. Uses good judgment when selecting pictures
_____ 5. Crops pictures wisely
_____ 6. Correctly indicates printer's marks on Quad-Paks
_____ 7. Redraws or redesigns layouts as necessary
_____ 8. ______________________
_____ 9. ______________________
_____ 10. ______________________

Grade — Financial Duties

_____ 1. Met advertising sales quota
_____ 2. Keeps accurate information on ads
_____ 3. Fills out sales reports for each sales call
_____ 4. Participates in ad spread design
_____ 5. Actively assists with the yearbook sales campaign
_____ 6. Participates in fund-raising campaigns as necessary
_____ 7. Assists in the collection of yearbook funds
_____ 8. ______________________
_____ 9. ______________________
_____ 10. ______________________

GRADE — PHOTOGRAPHIC SKILLS

_____ 1. Shoots technically accurate pictures
_____ 2. Shoots assignments on schedule as requested
_____ 3. Does not waste film or shoot too little
_____ 4. Shoots a variety of angles and compositions
_____ 5. Develops and contacts film properly
_____ 6. Captures spontaneity and unique action
_____ 7. Manages to shoot a wide variety of individuals
_____ 8. Actively works to improve photographic results
_____ 9. Prints technically accurate photographs
_____ 10. Keeps orderly files of negatives, contacts, and prints
_____ 11. ______________________
_____ 12. ______________________

REMARKS:

STUDENT SIGNATURE ______________________________

ADVISER SIGNATURE ______________________________

Grading the publications staffs

Objectivity is difficult to maintain in grading any subject area, but for the publications adviser, the problem is compounded by at least two characteristics foreign to most other academic areas.

First, most staff members are working on individual tasks which require a variety of skills, training and knowledge. Secondly, publications work includes a multitude of odd jobs which not only take the student's time, but also demand that he refine skills which are peripheral to those required in the actual publications process.

For example, how does the adviser evaluate a student who has spent days working to perfect an ad to the specifications of an advertiser who has changed his mind three times? Or how does one attach a letter grade to the chore of stopping by to pick up billing pads from the printer? Exactly what journalistic value and grade is to be placed on folding and trimming papers? And how does one evaluate a student who has turned out a quality photo, but left a darkroom disaster in its wake that makes the next worker's job an impossible one?

Given this, there are at least four approaches NOT TO USE in grading publications staff:

1. By-Guess/By-Golly: This is the approach of arbitrarily assigning A through F and praying that the repercussions will hold off for one more semester, or that, if there are confrontations, the adviser can justify the approach to everyone's satisfaction.
2. **Blanket A's:** This approach leaves little room for credibility and will assure the adviser of having at least half-dozen loafers next term.
3. **Pass the Buck:** This approach allows the editor or editorial board to grade staff members. While an editor or board does have some responsibility to see that everyone carries off his duty, and therefore may justifiably have some input into the grading process, it is fairly certain that allowing students to grade students will mean more sorry advisers than happy ones.
4. **Make It Fit:** Trying to grade everyone on the same basis is next to impossible. Since the duties of the editor are nowhere similar to those of the staff artist, it is illogical to grade both on the strength of writing ability or test scores.

How, then, DOES one assign a score to a publications staff member? First of all, given the multitude of odd jobs to be completed, along with actual production jobs, the adviser must determine which tasks are to be graded and the degree of importance to be placed on each. Secondly, advisers who have devised less painful grading procedures agree that an exact job description must be worked out and made clear to the student to be evaluated.

It is imperative that the student understand exactly what job he is to perform, when the job is to be completed, and the quality expected of the finished task. The following six suggestions for making grading easier have been used successfully by advisers, but those who plan to adopt the plans should remember that none is tailor-made for a given situation and will have to be altered to fit the dictates of individual adviser, administration, board policy and publications situation.

The Point System: This system has a number of advantages. First of all total points are determined by amount and quality of work submitted. One benefit of the point system is that students can be charged with keeping their own points up to a time when total points can be checked by the adviser. Another is that points can be used in determining membership in honorary organizations, such as *Quill and Scroll*. Finally, in the event school policy demands percentage grading, a minimum number of points can be set for passing, a maximum number for A, and percentages can be determined.

Criteria Evaluation System: This method of evaluation is similar to the point system in that it has a list of criteria which may be evaluated 1 through 5 or A through F, then an average drawn to establish the final grade. This method is largely qualitative rather than quantitative; the point system, on the other hand, is largely quantitative.

Stringbooks and Stringsheets: This process simply means that students must clip and paste samples of all the work that they have had printed in preceding issues. String sheets should be accompanied by a statement of exactly what job the student completed on the article, i.e., typed, wrote, pasted up, etc. Used in conjunction with the above grading system, stringbooks are invaluable for checking the accuracy of point sheets and assigning a value to quality of work performed.

Progress Chart: For staffs which are inexperienced, some advisers have effectively used the progress chart for task accomplishments. This kind of evaluation is weak in measuring quality of skills performed, but valuable where a progression of skills mastery is important, such as photography. Some staffs are able to use this approach effectively in a "Big Brother" approach, with more advanced students having the authority to initial (and thereby approve) the task completed by an inexperienced staffer.

Contract: Contract grading is done individually with adviser and student agreeing upon a set of criteria for earning a certain grade. Contracts take a great deal of time, in that they must be carefully planned and discussed to avoid having certain jobs in the publications process left unassigned. For example, if no one is responsible for getting the material ready for the printer, the job falls the lot of the adviser.

Self-Evaluation: Some advisers have used a self-evaluation form for their staff members in order to permit them input into their own grades and to make them aware that in grading there are areas that are important beyond evaluation of work submitted. Self-evaluation is not a method to be used alone, but has been successful when used in addition to another method.

Sample grading forms were submitted by advisers who have used the methods successfully. Advisers who choose to adopt or adapt any of the methods should be aware that job values will vary from area to area, and that minimum requirements for any grade level will have to be worked out on that basis.

END

Another Look At The

'Grades of Wrath'

In **Scholastic Focus** *1982, David Knight, then the adviser of Spring Valley High School's* **Viking Shield**, *wrote an article on grading publications' staffs. Mr. Knight is no longer advising at Spring Valley but his words of wisdom on grading still continue to assist teachers and advisers. His system, although complicated as it may at first appear, may be just what advisers are looking for to make them better at giving grades.*

By David Knight
USC-Lancaster

For me, giving grades has always been the toughest part of teaching journalism. I'd give the grades based on a few tests, some assignment grades and, of course, class participation. Then I'd agonize because the students who deserved to fail never did, which cheapened the grades of the good students.

Around the third nine weeks, frustration would peak, and my "grades of wrath" went out. I'd give the poor students what they deserved. Then I'd agonize because although I knew the grades were justified, I couldn't justify them in my gradebook. My records didn't reflect the real work of my students. My solution came to me on a hot summer night. I was listening to the peaceful rhythm of my neighbor's pool pump as it vibrated through the night air. I was mad. Mad because it was hot, and I was sweaty, and I would love to swim but couldn't afford a pool. Mad because school would start in two weeks. Mad because the summer was almost over and I still hadn't devised a system to justify the "grades of wrath."

As I sat at my desk, something clicked. The most beautiful idea I'd ever had came into my head. The system that sprang from the idea is probably not original, but it's made grades much easier to give and much more representative of my students' performance.

My grading system bases a student's grades for nine weeks on his performance in five areas: deadlines, quality, ads, participation and tests.

Deadline grade

Making deadlines a part of the grade is one of the greatest things about the system. The student who frustrates me the most is the student who turns in excellent work two weeks late. I would drop his grade on each assignment a letter grade, as every English teacher does. The newspaper was always late because of him, and he was more than satisfied with a B.

Under my new grading system, such students are fairly assessed for missing deadlines. Every assignment I make carries a deadline. At the end of nine weeks, the percentage of deadlines a student meets is his deadline grade. If he had ten deadlines and missed three, he met 70 percent of his deadlines. A 70 is averaged in with the other areas of performance. My system penalizes a student who waits two weeks to turn in an assignment. If an assignment is one day late, the student missed one deadline. For every day the assignment is late after the first day, the student loses one-half a deadline. After five days, a student can be penalized two-and-one-half deadlines for one late assignment. If the student has not turned in the assignment after five days, I set a new deadline, usually for the next day. The new deadline gives him a chance to help his grade, and it keeps the pressure on him to turn in the assignment.

I've found that it's best to give deadlines for anything and everything that I ask a student to do — whether it's something as small as a headline or as large as a page layout. As often as possible, the student and his editor set the deadline. If the student sets the deadline, he can't blame me when a conflict arises.

I also make it clear that an assignment is late if it isn't in the box on my desk when the bell rings to end the period when it is due.

Rewrites are treated as new assignments. Rewrites give a student an easy deadline to meet.

I've been so pleased with this approach to deadlines that I use it with my English classes. It stresses the importance of deadlines to the student who never does anything on time. It rewards the student who does.

Quality grade

The system also puts in proper perspective the quality of work a student does. Before the system, I often gave a student an A or B because he was a good writer despite the fact that he never fulfilled other staff responsibilities. Now work quality is one-fifth his grade.

Not every assignment is graded. I generally grade ad designs, photos, headlines and stories. I may not grade things such as story ideas or lists of questions, even though a student has a deadline for them. I do grade rewrites as a new assignment.

I'm tough on first drafts, and the rewrites give students a chance for an easy A. But not every assignment is rewritten. I may only assign the student to make the appropriate corrections on the printer's copy. When he does this, he receives a met deadline, but no quality grade.

An assignment not handed in earns a zero, a real blow to an average,

Ads grade

A student is required to sell $200 in ads or the equivalent in patrons during the year. To receive an A for ads for the first nine weeks, he must sell $100 during the summer and $25 during the nine weeks. For each nine weeks after the first, he must sell $25. If he doesn't sell the quota during a nine weeks, he receives an F. A student who sells $200 during the summer doesn't have to sell during the year.

Participation

Participation has always been a subjective area teachers used to penalize the students they thought deserved to be penalized and to reward the students they thought deserved to be rewarded. I've tried to make grading participation more objective.

'I keep sheets on each student in a folder. By the end of the nine weeks, I have detailed description of a student's work.'

A student earns one participation point for every column inch of a story published and one-half point for every column inch of a story not published. Photographers, artists and ad designers earn 10 points for a published work and

Class 5th Nine Weeks 2nd

In	Grade	Days Late	Comments
11/3	C +	2	Weak lead/No depth
11/8	A −	0	well done
11/20	B +	0	Poorly edited
11/30	B	1	Good quotes/Bad typing
12/4	C −	2	Weak transitions/Grammar

five for an assignment that isn't used (not five for every shot not used, photographers). Each student keeps track of the points he earns for work he does. I spot check the records.

For every hour spent working on the newspaper outside the regular class period with the supervision of the adviser or an editor, a student gets five points. The editor-in-chief keeps the extra hour records.

I give up to 20 points to a student who consistently uses class time effectively, and I can take up to 20 from a student who misuses class time.

For every dollar in ads a student sells after he's reached $200, he gets one-half point. The business editor keeps records of ad points.

After every issue, staff members vote to select two works in the categories of news, news features, feature, in-depth, column, sports news, sports feature, editorial, advertising, editorial art, cartoon, photography or layout. A teacher is asked to choose the best of two in each category. The winners receive 25 points. The editor-in-chief and the adviser select the works to represent the newspaper in the scSPA Story-of-the Month contests. Works which place in the scSPA Story-of-the-Year contest receive an additional 25 points.

Each nine weeks, the number of points a student needs for an A fluctuates a bit. Generally, I've been able at the beginning of the year to set a standard number of points and stick to it. I estimate the standard by estimating how many points an A student would earn in nine weeks for hours, stories, ads, class time and awards.

Tests grade

The final fifth of the nine weeks grade comes from tests scores. I give editing tests weekly, and I occasionally give tests on topics taught during lecture days.

A gradebook won't work for a journalism teacher. At least, it doesn't work with my system. I need a place to record an assignment description, deadlines and rewrites, and my gradebook won't hold them. It's made to handle 30 students doing the same assignment, so I devised my own grade sheet. I keep sheets on each student in a folder. By the end of the nine weeks, I have a detailed description of a student's work.

You'll probably find that it's best to write the date at the top of an assignment as it is turned in. I never seem to have time to go right to my grade sheet and record the date.

I've also had teachers ask me how the system deals with the student who does only one or two assignments in nine weeks. My answer is, "Harshly." Each student's number of assignments will be different. A student who does many assignments is rewarded by increased participation points and by the fact that the poor performance on one assignment doesn't affect his grade as much. The student who does only one or two assignments finds that one slip-up is bad news for his average.

I still don't have a pool. I still get mad because I must go back to school after I've wasted my summer. But I do feel good about the grades I give. Justification for my wrath is in an objective, recorded form. Now that my students know what I expect and know they'll be rewarded for what they do, they're meeting deadlines and producing quality work.

Scholastic Focus, Volume 5, 1985. Permission to print granted by the South Carolina Scholastic Press Association.

JOURNALISM STAFF RATING SCALE

Staff members are rated 1-5 on each of the following points:

_____ 1. Initiative

_____ 2. Performance

3. _____ Cooperation

4. _____ Responsibility

I. Initiative

1. Actively seeks to find work that will contribute to the publication.
2. Volunteers for assignments when they are needed and/or uses own resources to fulfill duties.
3. Accepts assignments when they are made, and follows instructions adequately in carrying them out.
4. Consistently needs directions and is casual about carrying them out.
5. Shows no ability or willingness to discern what is needed on the publication and/or to figure out ways to contribute.

II. Performance

1. Consistently does superior or excellent work - on time or early. Happy to rewrite, reprint, or redo to achieve superior quality.
2. Work is usually very good or excellent and meets the deadlines. Will redo or polish willingly.
3. Work is fairly good, but insufficient in quality and/or quantity.
4. Work is often late. Reluctant to work or put forth effort.
5. Performs little or is of no use to the publication.

III. Cooperation

1. Cooperates at all times with other student staff members, with sponsor and with faculty, showing maturity in all relationships.
2. Consistently cooperative with both staff and faculty.
3. Gets along adequately with most persons most of the time, but has difficulty in some relationships or in special circumstances.
4. Frequently uncooperative. Hard to get along with; requires special treatment.
5. A troublemaker; presence is detrimental to the staff.

IV. Responsibility

1. Dependable and trustworthy in all situations. Demonstrates ability and willingness to do what needs to be done at all times.
2. Consistently dependable.
3. Inclined to take advantage at times, whether the situation involves working in class, taking care of property and equipment, obeying rules, etc.
4. Careless about meeting assignments. A goof-off and/or a discipline problem.
5. Thoroughly untrustworthy most or all of the time.

Name______________________________

Six Weeks Grading Period___________

Semester__________________________

Teacher Signature_________________

Student Signature_________________

EVALUATIVE CRITERIA FOR WRITING, DESIGN, AND LAYOUT

CRITERIA FOR EVALUATION:	1	2	3	4	5
PERSONAL CHARACTERISTICS					
1. Displays a cooperative attitude	___	___	___	___	___
2. Exhibits a sense of responsibility	___	___	___	___	___
3. Punctual	___	___	___	___	___
4. Utilizes good interviewing skills	___	___	___	___	___
5. Exhibits determination	___	___	___	___	___
6. Assists others in completing tasks	___	___	___	___	___
7. Devotes out of class time to tasks	___	___	___	___	___
8. Consistently meets deadlines	___	___	___	___	___
9. _________________________________	___	___	___	___	___
REPORTING SKILLS					
1. Seeks information from all news sources	___	___	___	___	___
2. Plans interviews in advance, including questions	___	___	___	___	___
3. Takes good notes and retains notes from interviews	___	___	___	___	___
4. Uses follow up questions	___	___	___	___	___
5. Writes story as soon as possible after interview	___	___	___	___	___
6. Uses research as needed	___	___	___	___	___
7. Uses time wisely; does not wait until last minute;	___	___	___	___	___
8. _________________________________	___	___	___	___	___
WRITING SKILLS					
1. Uses good grammar, spelling and punctuation	___	___	___	___	___
2. Follows stylebook and uses other references	___	___	___	___	___
3. Error free by use of copyreading symbols	___	___	___	___	___
4. Uses a variety of leads	___	___	___	___	___
5. Follows appropriate journalism story structures	___	___	___	___	___
6. Stories use transitions as unifying element	___	___	___	___	___
7. Captions avoid obvious and answer "why?"	___	___	___	___	___

8. Headlines are specific and use action verbs ___ ___ ___ ___ ___
9. Meets deadlines ___ ___ ___ ___ ___
10. Rewrites stories as necessary ___ ___ ___ ___ ___
11. ______________________________ ___ ___ ___ ___ ___

DESIGN SKILLS

1. Selects and designs photos well before deadline ___ ___ ___ ___ ___
2. Exhibits creativity in page layout design ___ ___ ___ ___ ___
3. Placement of advertising reflects good judgment ___ ___ ___ ___ ___
4. Coordinates page design with colleagues and editor ___ ___ ___ ___ ___
5. Prepares material for paste up ___ ___ ___ ___ ___
6. Uses editorial judgment when selecting articles ___ ___ ___ ___ ___
7. Page dummies are clear and easy to understand ___ ___ ___ ___ ___
8. Paste-up skills reflect competence and creativity ___ ___ ___ ___ ___

EDITING SKILLS

1. Always copyreads and corrects copy ___ ___ ___ ___ ___
2. Willing to copyread colleagues' copy ___ ___ ___ ___ ___
3. Always checks facts to determine accuracy ___ ___ ___ ___ ___
4. Eliminates editorializing from news stories ___ ___ ___ ___ ___
5. ______________________________ ___ ___ ___ ___ ___

ADMINISTRATIVE SKILLS

1. Active participation in planning sessions ___ ___ ___ ___ ___
2. Assists in maintaining a futures book ___ ___ ___ ___ ___
3. Assists in exchange program ___ ___ ___ ___ ___
4. Maintains an up-to-date string book ___ ___ ___ ___ ___
5. Successful sale of advertising ___ ___ ___ ___ ___
6. Meets deadlines ___ ___ ___ ___ ___
7. ______________________________ ___ ___ ___ ___ ___

PROFESSIONAL DEVELOPMENT

1. Reads newspapers and magazines regularly ___ ___ ___ ___ ___
2. Reads exchange newspapers ___ ___ ___ ___ ___
3. Reads professional journalism trade magazines ___ ___ ___ ___ ___
4. Reads scholastic journalism publications ___ ___ ___ ___ ___
5. Attends conventions, conferences and other meetings ___ ___ ___ ___ ___
6. ______________________________ ___ ___ ___ ___ ___

Credit Sheet

Name________________ Issue_____ Date__________ Total Points________ Grade______

Stories Written
(2 points per inch)
Put slugs and length of stories below. Put stories in your string book:

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________

Cutlines Written
(3 points each)
Name pictures written for:

1. ____________________
2. ____________________
3. ____________________
4. ____________________

Advertising Sold
(2 points per inch)
(Name company and size of ad below. Put an asterisk (*) beside first-run ads for extra 5 points.

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________

Staff Position
(25 points for head; 15 for assistant or 40 to be divided)
List below:

____
____

Miscellaneous
(Variable)
Give details below and get teacher's initials

1. ____________________
2. ____________________
3. ____________________
4. ____________________

Headlines Written
(3 points each)
Write first four words below
Limit: 5 heads unless initialed by editor or teacher

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________

Cartoons Drawn
(20 points each)
Name it/them below:

1. ____________________
2. ____________________
3. ____________________
4. ____________________

Advertising Contacted but Not Sold
(5 points each)
Name company and date of contact:

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________
8. ____________________
9. ____________________

Trips (not on class time)
(5 points each)
Name place and date; get initials at time of trip.

1. ____________________
2. ____________________

Typesetting
(1 point per inch if it is also proofed on the disk)
Write slug and length below:

1. ____________________
2. ____________________
3. ____________________
4. ____________________

Pictures Taken, Processed
(5 points each)
Name them below:

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________
8. ____________________

Beat Covered
(5 if you do; -10 if you don't)
Circle below and name your beat:
Yes No

Beat____________________

Copyreading
(10 points each story)
Limit: 3 not your own; have initialed if you do more
Write slug below:

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________

Work outside of Class
for which you did not receive points. Must be discussed prior to taking points. Variable.

____
____

Deductions
(Double possible earned points)
Marked by instructor or advanced staff member:

1. ____________________
2. ____________________
3. ____________________
4. ____________________

CREDIT SHEETS

Points are per inch unless otherwise specified.

10 news stories
12 feature stories
10 pictures assigned
12 pictures unassigned, used
15 editorials

(minimum of 50 inches ads)

2 points per inch for rewriting a story
10 points per headline
50 points for working layout at shop
5 points for retyping someone else's story (or letters to the editor)
-15 points for each day a story is late
-50 points for not doing a story

20 points per hour after school

Miscellaneous: This includes special trips around town on various errands. Runs to the print shop to deliver copy or pick up proofs also count 20 points per hour.

You are to evaluate your own performance on each upcoming issue of the newspaper. In a neat and orderly fashion; please compile the above data, figuring the number of inches on each story, identifying each story and then assigning the appropriate number of points. You will keep a string book of your published inches of both stories and ads.

It is expected that each reporter will write his own headlines. If you do not, the appropriate person should identify each headline that he or she did not write. That person will have 5 points deducted from his score. Heads written by other students will be worth 5 extra points. Be sure to specify exactly what heads you have written.

Photographers will be responsible for cutlines for all pictures.

It will be to your advantage to be honest about missed deadlines since I do have a complete record of all stories, heads, and cutlines and when they were submitted.

This method of evaluation is as much for you as it is for me. By using this method you should be aware--at all times--of how you are performing as a member of the staff.

Good luck. And never lose your sense of humor. It will be tested.

EVALUATION CHECKLIST

Entries in the grade book will be made per issue on a scale of 5-1 points. Your total grade will be determined by how well you perform the tasks listed for your particular job.

5 - exemplary in every area	Equals an A
4 - good work in most areas but occasional "boo-boos"	Equals a B
3 - average in all areas	Equals a C
2 - below average	Equals a D
1 - forget it!	Equals an F

Page Editors

1. Well prepared for Assignment Time on non-publication week for next issue. (Means knowing all stories to be assigned, to whom they're to be assigned as well as all pictures to be assigned.)
2. Keeping at least three stories working on the Futures Log on both features and editorial pages at all times. Posted on green sheets.
3. Posting assignments promptly (same day) after Assignment Time in class.
4. Being responsible for knowing whether your advertiser is going to run in this next issue and, if he is going to run, the approximate size of the ad so that this information can be reported to Ad Editor during Assignment Session.
5. Being ready on Monday of publication week to discuss at what stage stories and pictures are for your particular page(s).
6. Penciled dummy always completed and on your shelf or stand by end of day on Monday of publication week.
7. All headlines correctly written and counted for your page and in the wire basket ready to take to the printer at 7:30 a.m. Wednesday morning of publication week - no exceptions unless cleared beforehand with editor and/or adviser.
8. Cropping and marking all pictures for your page and writing good cutlines by end of day on Tuesday of publication week or with special permission on Wednesday when necessary. (Clear beforehand).
9. Cooperation in use of lighting table and seeing that page is completely pasted up, straightened, etc., by end of day on Wednesday of publication week, whenever possible, or first of hour on Thursday at the latest.
10. Proofreading own page and making all corrections during classtime on Thursday of publication week. Pages must be ready by 12:50 at latest on Thursday for Managing Editor.

11. Cleaning and straightening of all material at stations and in drawers after issue goes to bed. All pictures to be given to Editor and all copy to be given to Managing Editor. Should be done by end of day on Thursday of publication week.
12. Taking papers promptly to advertisers for whom you are responsible.
13. Ready to evaluate your own page at critique time and ready with an overall view and comments about entire issue.
14. Adviser's evaluation of your page - general makeup, headline goofs, spacing, proofreading errors, editing errors, etc.

Managing Editor

1. Keeping track of all stories as they are assigned during assignment time on Monday of non-publication week. (Editor is responsible for pictures - you are responsible just for copy assignments.)
2. Responsible for being sure we have right flow of copy to the printer on Wednesday, Thursday and Friday of non-publication week and on Monday and Tuesday of publication week. (Ratio should be approximately 10/20/40/20/10.)
3. Responsible for being sure we never send more than 20 percent of our copy to the printer to be teletyped. (On a regular four-page issue, this would be no more than 25-30 inches.)
4. Responsible each day for checking Assignment Sheets and making sure assigned copy comes in; if not, check with Page Editors. Page Editors should always report to you if there is to be a late story at any time.
5. As soon as copy is given to you, it is ready to be edited after the page editors have first edited it. Then it is to be teletyped after you put it on the Slug Sheet. It is your responsibility to watch the amount of incoming copy to be sure the right flow is going to the printer. The Slug Sheet is your guide on this.
6. Responsible for relations and all transactions with the printer - taking copy down, discussing special effects, etc.
7. Making sure we always have copy paper and any needed supplies such as borders, tapes, layout sheets, dummy-up sheets at all times.
8. Responsible for marking stories off Slug Sheet when we get them back in pasteup form from the printer.
9. Responsible for setting all headlines at the printer's.
10. Keeping all copy in neat stacks in and around the basket at all times. One stack should be copy that is ready to be edited; another stack is for copy ready to be perforated; another stack is just for the carbons; a fourth stack is for copy that has been returned by the printer.
11. Taking final pages to the printer by 2 p.m. on Thursday of publication week.

Advertising Editor

1. Responsible for advising all staff members whether any of their advertisers will be running an ad in the next issue. This should be done prior to the Monday of non-publication week so that they will know how to report on Monday of non-publication week.
2. Responsible for checking with all staff members on Monday on non-publication week to see the sizes their advertisers wish to run in that issue.
3. Responsible for making sure we always have 105 inches of display ads for every four-page issue. Responsible for securing other ads whenever we are short or assigning them to be obtained. Ads needed for six-page issues are 168 inches of display ads; for an eight-page issue, 231 inches of display ads.
4. Responsible for designing all ads from the initial blockouts with the exception of those few designed by other staff members.
5. Responsible for advising the Page Editors on the Monday of publication week what ads will be run so that they may divide them up accordingly.
6. Responsible for seeing that Managing Editor has all ad copy to take to the printer (without exception) on Friday of non-publication week.
7. Responsible for finishing with lighting tables after Tuesday of publication week so that Page Editors may have them on Wednesday and Thursday.
8. Responsible for assigning any student art work for ads and seeing that it is received on time.
9. Responsible for proofreading all ads to make sure copy is straight, spelling is correct, etc.
10. Responsible for checking ad contracts to be sure that all advertisers are taking ads consistently as contracted for and won't come up short on contracted amounts.
11. Responsible for making ads as attractive and imaginative as possible.
12. Responsible for pulling off all signs, logos and art work from each issue and for filing in individual folders in the ad drawer.

Business Manager

1. Responsible for seeing that ads are re-measured and then posted to Ad Reporting sheets after each issue. From these sheets, they are to be posted to red Accounts Received book.
2. Responsible for keeping Accounts Receivable book and black General Ledger posted neatly and accurately and balancing when instructed by adviser.
3. Responsible for typing and mailing statements to those in Accounts Received on Jan. 1, March 1, May 1, and Nov. 1.

4. Make up deposit slips when given checks by adviser and when deposit slips are returned, posting to Accounts Received.
5. Posting all bills paid and deposits made to General Ledger and filing deposit slips and bills in files.
6. Furnish adviser with a tape from adding machine showing what is outstanding in Accounts Received when adviser requests it.
7. Making sure that all mailing labels are typed and stamped by Friday of publication week.
8. Secure help and make sure that papers are checked off exchange list and mailed on Friday of publication week.
9. Count out the needed number and see that papers are taken out to advertisers on Friday of publication week and/or Monday of non-publication week.
10. Sit in on all staff meetings whenever possible or talk with adviser if you have work to do that prohibits your attending.
11. Responsible for other special business items that occasionally occur and that will be assigned by adviser.
12. Responsible for arranging for concessions when it is newspaper's time to have them - ordering supplies, taking inventory afterwards, getting sufficient workers, etc.

PAGE EDITOR'S GRADING SHEET

Page Number ____________________

Editor's Name ____________________

Reporter's Name ____________________

Appeared in Issue No. ____________

Story Slug ____________________

Checked on purpose and intent of story before pursuing

Had a positive attitude

Showed sufficient initiative

Showed some imagination and creativity

Went beyond the requirements of assignments

Got story in on time or on extended time date

Kept style errors to a minimum

Followed copy preparation instructions

Provided accurate facts when needed

Individual comments below in space provided:

Grade of Page Editor __________

KEEPING A STRING BOOK

A majority of experienced advisers have found it necessary and expedient to require each member of the staff to keep a string book. A string book is a portfolio of a reporter's work and can take the form of a scrap book or a file folder containing all of the published work to date.

This method of keeping published copy got its name because some reporters were once paid by the column inch, and a string was used to measure the amount of copy they had had published. Persons who do occasional work for newspapers are still called "stringers," even though their remuneration may not be based on how many inches they have published. Stringers are not full-time staffers nor are they full-fledged correspondents.

A string book should not be used for grading but for the student's own benefit. If they decide to seek summer employment or work on a college staff after leaving the high school press, each one will have a well-kept string book ready to show. It is the professional thing to do and to require.

Each piece of copy and each advertisement should be included in the string book with the date of publication indicated either by clipping the flag or folio or by writing it in. If students choose scrapbooks or notebooks with paper added, encourage them to staple or use rubber cement rather than paste or glue to prevent yellowing. A more efficient way of keeping the clippings is a photo album with plastic overlays on the pages or in the cheaper plastic page protectors for standard notebooks. Clippings kept this way can be rearranged and will not turn color so quickly.

MISSED DEADLINE REPORT

Missing a deadline on a story, photo or design assigned is a serious matter. If a publication is to be produced professionally and on time, assignment(s) must be given top priority until finished. Failure to do this could mean a cancellation of an issue or cost the school money in sending pages late to the plant. Your assignment is a "contract" between you, the staff, the adviser and the publication. The ability to be "accountable" to what you say you will do is critical to our quality publication.

STUDENT ____

DEADLINE FOR STORY, PHOTO, DESIGN ORIGINALLY SET FOR __________

WHEN STORY, PHOTO, DESIGN WAS OR WILL BE MET __________________

Reason given for assignment being missed (student's reaction):

Reason for assignment being missed (editor's reaction):

Action taken by publication adviser:

SAMPLE EVALUATION FORM

DOUBLE TRUCK LAYOUT

CONCEPT GRADE: ________________ SUBJECT:________________

DEADLINE GRADE: ______________ CONCEPTUALIZER:___________

CONTENT:

Angle - Does the idea show freshness of concept and does it have immediate reader appeal? Does the approach limit the material so that it can be adequately developed in the allotted space?

35 points maximum ________

Copy - Does the headline reflect the angle of the content? Has the headline been edited to fit the design without sacrificing content? Does the caption indicate full identification and description of the dominant photograph and does it obviously deserve the space devoted to it?

15 points maximum ________

Photo Planning - Have a variety of ideas been expressed though the photographs which contribute to the overall concept? Are all shots action or reaction-oriented and does the subject matter have mass appeal? Does the planned shape of the photo contribute to its visual impact? Do photo plans show imagination and creativity avoiding the obvious and overstated?

15 points maximum ________

DESIGN:

Basics - Does the design have a planned look? Have all elements of design been used including copy, headlines, photos, art and captions? Have columns been used effectively? Is there a consistent inner spacing between elements to establish unity? Have adequate top, side and bottom margins been established? Have facing pages been effectively planned as a single unit? Is there a center of visual impact which dominates the reader's attention? Does the placement of elements show an awareness of reader patterns?

25 points maximum ________

Graphics - Have graphics been used functionally to unify or separate deserving content? Does the graphic strategy enhance content? Does type contribute to the visual impact of the spread without detracting from content?

10 points maximum ________

SAMPLE EVALUATION

STORY

COPY GRADE: ____________ SUBJECT: ____________________

DEADLINE GRADE: _______ WRITER: ____________________

CREATIVITY:

Angle (Approach) - Is it new and interesting, rather than the same approach used year after year? Is it fresh in that it could only relate to the subject this year? 10 point max. _______

Lead - Does the copy successfully catch the reader in the first paragraph? If the lead fails, the story fails. Would you keep reading beyond the lead? 15 point max. _______

Conclusion - Does the story have a sense of finality? If possible, is there a link back to the lead? Does it leave the reader with a lasting impression? 10 point max. _______

CONTENT:

Research - Has the writer studied the subject and gathered background information, statistics, etc., relating to the subject? Is the writer obviously well informed on the subject. 10 point max. _______

Interviews - Does copy reflect proof that the writer talked to several people? Have sponsors, teachers, spectators, as well as participants been interviewed? 10 point max. _______

Observation - Did the writer take time to observe the activity? Does description or general knowledge of the subject reflect this? Are words used effectively to paint verbal pictures? 10 point max. _______

READABILITY

Direct Quotes - Are they used well throughout the story? Is attribution placed after the quote rather than before? Are quotes meaningful rather than trite? Do they give life to the copy? 10 point max. _______

Indirect Quotes - Are indirect quotes used to paraphrase information and to break up long strings of quotes? Is attribution given? 5 point max. _______

Transition - Does copy flow smoothly rather than confuse the reader by jumping from one subject to another. Is information organized and presented logically for ease of reading? 5 point max. _______

Interest - Has the copy achieved its purpose of informing and entertaining the reader? In your opinion, is the story readable and interesting? Will it be read? 15 point max. _______

(Use other side of page for comments, suggestions. These should be written to help the writer improve the copy, not to criticize.)

STUDENT ACTIVITY LOG SHEET

Name ______________________________ Period _________________ Nine Weeks ____________

ADS		CLASS PARTICIPATION		EXTRA ACTIVITY	
Place	Amount	Date	Activity	Date	Activity

QUIZ SEVENTY-FIVE

Developed by Jerry Woodring, Director of Publications, Richmond (Indiana) High School

This is a "fun quiz" to help size up any newspaper, yours or someone else's. It's not a complete or absolute evaluation. It's just a list of standards, based on scoreboards of school press associations, which you can scan to give an estimate of the general quality of a paper. A score of 100 is good. Without ads, it may be a few points lower.

Instructions: Use 3 issues of your paper, except when only one is asked for.

1. If your nameplate contains the volume number, score 1. _____
2. If it contains the name of the school, add 1. _____
3. If it contains the city and state, add 1. _____
4. If it contains the zip code, add 1. _____
5. If it lacks item 2, 3, or 4, subtract 1 each. _____
6. If the name of the paper is attractive and readable, add 2. _____
7. If it is hand lettered or printed over a "busy" picture of artwork, subtract 2. _____
8. If page 1 usually has the largest headline somewhere at the top, add 2. _____
9. If spacing above and below headlines is obviously not uniform, subtract 2. _____
10. If page 1 has a fairly large headline in the bottom half of the page, add 1. _____
11. If headlines on page 1 of any issue are set in at least 3 different column widths, add 3. _____
12. If page 1 usually has photo(s), add 3. _____
13. If page 1 in any issue has a story continued inside, subtract 1. _____
14. (Any one issue) If no more than one lead on page 1 begins with an article, add 2. _____
15. If any story on page 2 contains first or second person pronoun except in direct quote, subtract 5. _____
16. (Any one lead) If you can eliminate at least 3 words in the lead paragraph of the main story on page 1 without losing any meaning, subtract 2. _____
17. If most stories on page 1 have summary leads, add 5. _____

18. Add 1 point for each headline on page 1 of any issue that contains an action very. ______

19. Add 5 points if the style of figures and abbreviations is consistent in dates throughout the paper. ______

20. Add 1 point for each outline on page 1 which identifies the people and explains the action in the picture. ______

21. Subtract 1 point for each picture with no cutline. ______

22. If there are no headlines side by side on page 1 of any issue, add 2. ______

23. If there is an interesting news feature story or picture on page 1 of any issue, add 3. ______

24. Add 1 point for each story on page 1 about an event in the future. ______

25. Add 1 if each page contains the name of the paper. ______

26. If page 1 features in-depth reporting, add 5. ______

27. If the paper usually has a calendar of coming events, add 2. ______

28. If each page contains the date, add 2. ______

29. If any issue contains stories about classroom news or academically-related events, add 5. ______

30. If news stories on page 1 contain any reporter's opinions, subtract 5. ______

31. Subtract 1 point for each headline which splits a prepositional phrase, a name, or parts of a verb between 2 lines. ______

32. If editorials are easily distinguished from other stories, add 2. ______

33. If the editorials are simply labeled "editorial" without a regular headline, subtract 2. ______

34. Add 2 points for each editorial which offers praise. ______

35. If an editorial is "preachy," subtract 2. ______

36. If you must read past the second paragraph to find the point of the editorial, subtract 2. ______

37. If any issue contains no editorial, subtract 2. ______

38. If there is a news story in the paper on the same general subject as the editorial, add 3. ______

39. Add 1 point for each letter to the editor. ______

40. If the editorial page is dominated by news stories, subtract 3. ______

41. If any editorial page has a photo, add 2. ______

42. If an editorial page has a photo, add 2. ______

43. If the defects cited in 30 and 31 are both missing from all 3 issues, add 3. ______

44. If a masthead (publishing statement and staff list) is used in every issue, add 2. ______

45. If the masthead includes date, volume, issue number, add 1. ______

46. If the masthead includes adviser's name, add 1. ______

47. If the masthead includes name of principal or superintendent, subtract 1. ______

48. If the feature stories on the editorial page are interesting and timely, add 3. ______

49. If any feature stories include direct or indirect quotes, add 2. ______

50. If the editorial page or feature page in any issue contains an in-depth report, add 5. ______

51. If any issue contains a human interest or humor column, add 2. ______

52. If there is a gossip column, subtract 3. ______

53. If any issue contains an opinion column that is based on current events (school or elsewhere), add 2. ______

54. Add 1 point for every bylined column that has a headline with a verb as well as the name of the column. ______

55. If the sports page usually has an action photo, add 3. ______

56. Add 1 point for each sports story about a coming event. ______

57. If the sports page in every issue has at least 1 story on every sport being played in the current season, add 5. ______

58. If the sports page has at least one story on girls' sports, add 2. ______

59. If the sports stories about past events get more emphasis (placement and headline size) than stories on coming games, subtract 2. ______

60. If the sports coverage includes scores of all games/meets of the coverage period, add 2. ______

61. If the sports columns merely reports sports news, subtract 1. ______

62. If most stories on sports contests begin with future events, add 5. ______

63. Add 1 point for each sports head which includes the name of the team (e.g., football, track, basketball). ______

64. If any headlines are crooked, subtract 2. _____

65. If any headlines have uneven or very large spacing between words, subtract 1. _____

66. If lines or columns of stories are crooked, subtract 3. _____

67. If all or nearly all paragraphs are 8 lines or less, add 3. _____

68. If most photos are clear and properly printed, add 5. _____

69. If every page contains at least one action photo, add 5. _____

ADVERTISING

70. If the editorial page has no advertising, add 3. _____

71. Add 1 point for every different ad in 3 issues that has some kind of picture or illustration. _____

72. Subtract 1 point for each advertisement that contains "Compliments of." _____

73. Subtract 1 point for each different ad in 3 issues that includes only name and addresses of business. _____

74. Subtract 1 point for each ad that is completely surrounded by other ads. _____

SCHOLASTIC PRESS ASSOCIATIONS

SCHOLASTIC PRESS ASSOCIATIONS

American Student Press Institute P. O. Box 488 Norman, Oklahoma 73070	
Columbia Scholastic Press Association Box 11, Central Mail Room Columbia University New York, New York 10027-6969	Offers critical services, conducts fall and spring conferences. Publishes magazine, School Press Review. Home base for Columbia Scholastic Press Adviser's Association.
Dow Jones Newspaper Fund, Inc. P. O. Box 300 Princeton, NJ 08543-0300	Publishes Journalism Career and Scholarship Guide, newsletter and "These Struck Our Fancy." Provides fellowships for teachers.
Journalism Education Association Kedzie Hall 103 Kansas State University Manhattan, KS 66506	National teacher organization which publishes C:JET, a magazine concerned with journalism education; also conducts conferences in conjunction with other press associations; services for teachers.
Louisiana Scholastic Press Assoc. Manship School of Journalism Louisiana State University Baton Rouge, LA 70803 (504) 388-2336	Conducts fall conference, teacher workshops, writing contests, yearbook and newspaper contests, yearbook evaluation service. Membership by school or publication is necessary to participate in activities.
National Scholasic Press Assoc. 620 Rarig Center 330 21st Avenue South University of Minnesota Minneapolis, Minnesota 55455	Offers critical services for publications. Publishes various magazines; conducts workshops and conferences.

Quill and Scroll University of Iowa Iowa City, Iowa 52242	National honorary society which recognizes outstanding achievement of students in scholastic journalism. Publishes Quill and Scroll; critiques newspapers.
Southern Interscholastic Press Assoc. College of Journalism University of South Carolina Columbia, SC 29208	Conducts publication contests, spring conference, summer workshops; offers support materials for teachers.
Student Press Law Center 800 18th St. NW Suite 300 Washington, D.C. 20036	Protects First Amendment rights of high school journalists. Publishes SPLC Report.

GLOSSARY

GLOSSARY

Ad art - A collection of all-purpose drawings, illustrations, and graphic devices for use either in advertising or as general illustrative material.

Add-caps - headline or other printed material set in all capital letters. (Usually considered hard to read.)

Angle - The position from which the photographer takes a photo which gives the most insight into the subject.

Aperture - Lens opening through which light passes. Lens openings are usually calibrated in f-numbers.

Art - Any artwork for use in the newspaper.

ASA (ISO) - The standard rating of photographic film according to its optimum shutter speed at f/16. Film rated at ASA 125 will give optimum results in bright daylight at f-16 and 1/125 shutter speed; ASA 400 film, however, is normally calculated at f/16 and 1/500 shutter speed in bright daylight.

Automatic camera - A camera with a built-in exposure meter that automatically adjusts the lens opening, shutter speed, or both, for proper exposure.

Background - A percentage of black or other colors which extend behind all subject elements except pictures.

Backlighting - Light shining on the subject from the direction opposite the camera.

Balance - The harmony of design elements which keep each element in appropriate proportion to all others and gives a sense of unity and organization.

Black-and-white halftones - Any photograph or artwork that is reproduced using a halftone screen and printed in black ink. The screen breaks up the photographs into tiny dots. The density of these dots causes the printed picture or artwork to appear to contain blacks, whites, and various shades of gray.

Blend - Photographs, art or color which extend across the gutter from one page to another.

Blurbs (subheads or decks) - Special areas of smaller headline type which help to break up longer stories and emphasize some of the content of the text.

Body copy - Any copy other than headlines or subheads. Body copy is sometimes distinguished from captions which refer to photographs.

Body type - Type ranging in size from 6 to 14 points, which is used to set both the text and captions.

Boldface type - Type which is heavier than the regular (lightface) version of the type style. Boldface type is normally used for emphasis.

Border - An ornamental strip or design around a page or photograph.

Border tape - Artistic device used in paste-up process to make thin rules appear on camera-ready copy; sold at commercial supply stores.

Brownline - Photographic contact proofs made from the actual page negatives, showing actual placement of type, photos, and design elements. Named for the type of chemical-sensitive paper used, the proofs normally show all images in brown tones. Another process is the "blueline" proof. Quality of the proof is not indicative of the finished quality of ink on paper.

Bulkloading - The process of rolling film of any desired length onto reusable film cassettes from "bulk" film which can be purchased in 100-foot rolls. A "bulkloader" apparatus allows film to be loaded safely in the light-tight container.

Burning in - Giving additional exposure to part of the image to make that area of the print darker. This is done after the basic exposure time to allow additional light to hit the desired area.

Butting heads - The undesirable effect created by placing two or more headlines side-by-side on a spread and causing a conflict of design, poor readability, and diffused interest.

Candids - A term usually used to distinguish informal, unposed shots from portrait types of photographs, such as those used in class action shots.

Camera ready - Pages which have been prepared through the paste-up process and which are ready to be photographed by the printer.

Caps and lower case - Term identifying the use of capital letters and small letters, as opposed to "all caps" or "all lower." Abbreviation c/c.

Caption - Copy which describe photographs. Captions are usually set in 8 point type.

Catchwords - Identification lines at the top of dictionary or telephone directory pages which can be placed at the top of yearbook indexes to aid readers in locating names on each page.

Center of interest - The focal point of a picture, page, or spread.
Character - Any stroke of the typewriter--letter, space, or punctuation marks. Also, individual letters or in any other graphic symbols in a typeface.

Clip art - A general assortment of drawings, illustrations and other graphic elements which may be purchased from a bookstore or by subscription for use in advertising or editorial layout.

Close register - A process by which images printed two or more times, or on two or more passes through the press, must be carefully and closely aligned. This is a precise operation which normally involves additional cost.

Color - The application of color which requires special handling, inks, screens, and usually multiple printing.

Color separation - Four photographic negatives, one of which is used to print each of the four colors--black magenta (red), cyan (blue), and yellow--in four-color process

Color reverse - Reverse of type in a color area printed in either white letters or contrasting color to give an added dimension to the graphics of a yearbook or other printed page.

Column - One or two or more vertical sections of a printed page.

Column layout - Layout style in which all copy, photos and design elements either begin and end on column lines or bleed off the page. The standard page may be divided into two, three, or four columns.

Copy - Text, type, or any use of words in communication. Copy includes the typed manuscript as well as the headlines, cutlines, bylines, body copy, and other use of language on the printed page.

Copyright - The exclusive right for the creator or owner of original literary, artistic or photographic material to make, distribute and control copies of that work for a specified number of years, as guaranteed by law. Copyright registration materials are available by writing the Register of Copyright, Library of Congress, Washington, D.C.

Composition - In photography, the relative position of one subject to another in a photograph and the relative position of a subject to the edge of the photograph; in typography, the arrangement of type to fit a specified copy area of the layout.

Computer typesetter - Electronic device used to set stories in type; automatically justifies left and right margins; copy is typed on a keyboard similar to that of a typewriter and displayed on a video terminal. After it is edited, copy can be stored on a memory diskette, or it can be typeset on light-sensitive paper.

Condensed type - A narrow type face.

Contact book (contact sheet) - Also called proof sheet or proof book. The record of negatives available for printing, made by placing negatives in direct contact with the photographic paper rather than projecting them from the enlarger.

Contact print - Made by exposing photographic paper while it is held tightly against the negative. Images in the print will be the same size as those in the negatives.

Continuous tone - A black-and-white photograph that has not been printed and contains a full range of tonal values from black to white with numerous shades of gray. This is the type of print you normally would receive from your photographer.

Contrast - The density range of a negative, print, or slide; the brightness range of a subject or the scene lighting.

Coverage - Process of selection and reporting by which writers, photographers and other staff members cover activities and events to be included in the newspaper.

CPP - An abbreviation standing for characters-per-pica, a count which is used in determining how much copy is required for a specified space in a layout.

Crop marks - Tic marks made with a grease pencil in two corners of a photograph to indicate the portion of the picture which is to be reproduced.

Cropping device -A plastic or metal device which allows the photo editor to duplicate the proportions of a photograph in the layout sheet by the use of movable L-shaped parts.

Cross gutter - A photograph that extends across the middle of the spread from the left-hand page to the right-hand page.

Cutline - A term that has come to be synonymous with caption.

Deadlines - Dates set by the printer with agreement of the newspaper staff which denote when a specified number of pages (preferably in complete signatures) must be received at the printer's plant.

Decorative type - Type faces used normally for special effects or emphasis, and which, because of their decorative design, may not be suitable for traditional headlines or copy. These typefaces are generally used as specialized headlines.

Demographics - The statistical description of a population served by a particular medium. Used increasingly in media promotion, demographics are an important element of yearbook advertising and promotional campaigns which emphasize the size, buying power, buying trends, and financial impact of the newspaper readership.

Depth of field - The distance range between the nearest and farthest objects that appear in sharp focus. It is determined by the lens opening, the focal length of the lens, and the distance from the lens to the subject.

Direct line - A special effect that eliminates the gray areas from a continuous tone original photograph.

Direct quote - Interviewed person's exact words in full sentence form attributed to the source.

Display type - Type in sizes of 18 points and larger used for headlines or other emphasis on the printed page.

Dodging - Holding back light from part of the image during the basic exposure time to make that area of the print lighter.

Dominant picture - Photograph on a double-page spread which attracts the most attention because of size, density, color (as opposed to black-and-white pictures on the page), subject, etc.

Downstyle - The style of headline writing in which only the first letter of the first word is upper case and all remaining letters, except proper names, are lower case.

DPS - Double page spread; two facing pages.

Dropout - Lack of dots in a light area of a halftone reproduction.

Dropped letter - A large initial letter used to introduce copy, caption, or headline.

Duotone - A halftone that is printed in black and one additional color.

Dummy - A pencil sketch, or mock-up of a design idea or layout plan. Elements of the "dummy" may be included in the staff's design book or newspaper plan.

Editorial policy - Statement of a publication's goal or purpose; explains the publication's official attitude toward controversial topics; also explains guidelines and/or principles followed by the publication in its presentation of news.

Editorialize - Insertion of reporter's personal opinion into straight news, sports or feature story.

Emphasis face - Typeface, either italics or boldface, used to draw attention to certain words, phrases, or blocks of copy.

Emulsion - A thin coating of light-sensitive material on which the image is formed on film and photographic paper.

Enlarger - A device consisting of a light source, a negative holder, and a lens, and a means of adjusting these to project an image from a negative onto a sheet of photographic paper.

Existing light - The natural lighting at a location where a photograph may be made without the use of an electronic flash or other imported light.

Exposure - The quality of light allowed to act on a photographic material

Exposure setting - The lens opening and shutter speed selected to expose the film.

External margin - The white space on the outside of a spread.

Eyebrow headline - Small headline (usually 14 or 18 points) above a large headline.

Eye flow - In layout, the natural eye movement from left to right which occurs as people read. The best layouts are designed with pleasing eye flow.

Eyelines - An even band of white inner space used as a unifying device across two facing pages.

Fake duotone - A halftone printed over a screen block of color to give the effect of a duotone.

Fill lighting - The use of imported light source in daylight in order to eliminate shadows and brighten the subject.

Film - A thin plastic-like flexible material coated with a light-sensitive emulsion used for taking pictures.

Film speed - The sensitivity of a given film to light, indicated by an ASA/ISO number; the higher the number, the more sensitive, or "faster" the film.

Filter - Colored piece of glass or other transparent material used over the lens to emphasize, eliminate, or change the color or density of the entire scene or certain elements in the scene.

Final art - Art that is submitted ready for printing without having to be retouched, cleaned, or completed by company artist.

Fixer - Also Rapid Fix or Hypo; the chemical in the photographic process which ensures that the image is permanent.

Fixing bath - A solution that removes any light-sensitive material not acted upon by light or developer, leaving a negative or print free from further action or light.

Flag - See "nameplate."

Flash - Most often a rechargeable light source attached to a camera to illuminate the subject at the moment of exposure.

Flat - Eight pages which are printed simultaneously on one side of a large sheet of paper.

Flat lighting - Lighting that produces very little contrast or modeling on the subject, and a minimum of shadows.

Flush - Copy which is lined up evenly on one or both sides. Usually designated flush left or flush right.

Focus - Adjustment on the distance setting on a lens so that the subject is sharply defined.

Fogging - Darkening or discoloring of a negative or print or lightening or discoloring of a slide caused by (1) exposure to non-image forming light to which the photographic material is sensitive, (2) too much handling in air during development, (3) overdevelopment, (4) outdated film or paper, or (5) storage of film or paper in a hot, humid place.

Folio - Typeset material on the printed page indicating such things as page number, newspaper title, section title, date, or other information. (Also known as folio tab)

Format - The size, shape, and general appearance of the newspaper, including page size, number of pages, and structure of the newspaper.

F-stop - A fixed point on the aperture ring of the camera lens indicating the degree of lens opening. F-stops commonly range from f/1.4 to f/22 and at fixed intervals in between. The smaller the f-number, the larger the lens opening.

Framing - Technique in which dominant subject is framed by other subjects.

Gothic - In reference to early typefaces, this designates the type modeled after the handlettering of religious scribes. The term is used to designate sans serif typefaces, such as News Gothic.

Glossy - A shiny photographic print that, because of its smooth surface and high contrast lustre, provides optimum reproduction quality.

Grain - The sand-like or granular appearance of a negative, print, or slide resulting from the clumping of silver grains during development of the film; graininess becomes more pronounced with faster films, overexposure of the negative and degree of enlargement.

Graphic devices - Rule lines, symbols, display patterns, mortice effects, or any other manipulation of graphics and design techniques.

Grease pencil - A wax pencil used to crop pictures.

Guidesheet - Information sheet packaged with the rolls of film.

Gutter - The margin or separation between two facing pages in a book.

Hairlines - Extremely thin rule or tool lines (less than 15 point).

Halftone screen - A plate of glass or plastic containing fine wires set in a crisscross pattern, usually 133 or 150 lines per inch, used in a graphic arts camera to transform continuous tone originals into a pattern of dots.

Haze of UV filter - Filter which cuts glare caused by ultraviolet rays. Also used to protect the camera lens from dirt and injury.

Headline count - Number of units per column; determined by the amount of space in which type fits horizontally in each column. Larger types take up more space than smaller types, thus they have a smaller per column count.

Headline schedule - A listing of the various type styles and sizes available with a per column count, usually available from the printer.

Hypo - The name for a fixing bath; sometimes called fixing bath.

Illustration - A drawing, engraving, painting, sketch, chart or other specially produced artwork which portrays or illustrates.

Indirect quote - Paraphrased statement made by the interviewee and attributed to him/her; meaning of statement is not altered by reporter.

Initial - The first letter of a paragraph which is set in larger than normal type in order to create a certain design effect or to emphasize the information which follows.

Inner margins - Space between all elements on a double page spread.

Inset - A photograph which is set inside the boundaries of a larger photograph and normally separated by a surrounding white line.

Internal spacing - White space on a layout between page elements; this spacing should be consistent in each section.

Inverted pyramid - Style of newswriting which emphasizes the most important aspect of a news story first and diminishes to the lease important aspect of the story.

Italics - A slanted version of the regular typeface which is often used for emphasis.

Kicker - A small headline, often in italic, used above the primary headlines to highlight.

Kicker - A lead-in (often in all caps) to a caption; or a small headline above or below the main headline

Large initial letters - One letter, three or four times as large as the regular text type, placed at the beginning of a copy area; used as a design element to pull the reader away from larger elements in the design.

Layout - The arrangement of pictures, copy and artwork on a spread.

Layout forms - Gridded sheets of paper either proportional to, or the exact dimensions of, a newspaper's trim size, used for planning and illustrating the layout arrangement of each spread.

Layout models - Established patterns for organization and display of copy, photos, and graphic elements on the page. Such models include mosaic, modular, modrian, and island layout, as well as patterns developed from magazine design.

Layout style - A general layout format to be followed throughout a section to provide visual unity.

Leading - Another term for line spacing. It is derived from the lead strips (in hot metal or letterpress printing) which printers placed between the lines of type.

Lens - The optical focusing and resolution element of the camera which admits light to the film plane. The lens is the element which most greatly affects the potential quality of the photograph.

Lens speed - The largest lens opening (smallest f-number) at which a lens can be set. A "fast" lens transmits more light and has a larger opening than a "slow" lens.

Libel - Erroneous and/or injurious statements made in editorial material which may cause financial damage, insult, or defamation to the injured party. Such injury, whether intentional or not, may result in court action and serious legal penalties. Truth is not an issue in most libel cases, except when the statements made are "provable" in a court of law--which is a tedious and often impossible process in such matters. Photographs, drawings, or casual references as well as overt statements may be deemed malicious and libelous.

Lid - The front or back of a book cover.

Line art - An illustration in which all drawn marks are black with no gradations of gray; line copy.

Line shot - The negative produced by the reproduction camera when no screens are used. This shot is most suitable for rendering high-contrast black and white images without middle gray tones.

Logo - A trademark or special type or design.

Magazine design - Layout and design principles relating to magazine-size formats which combine photos, type and graphic elements for maximum readability and balance. Modified magazine design is often used in newspaper layout.

Masthead - A statement of ownership concerning a publication; also may contain a listing of editors and staff members.

Margins - Exterior margins are the outer edges of the printed page where there is not printed matter. Interior margins are the areas between photographs, copy and art. Margins should be consistent in width throughout the book.

Markup - The indication of desired type size and spacing as marked up beside the copy.

Matte finish - A dull surface or finish on printing or photographic paper, specially treated to reduce or eliminate shine. Opposite of enamel in printing paper, and opposite of glossy in photo paper.

Media - Means used to disseminate information to the public.

Modrian - A layout style based on the paintings of Piet Mondrain built by placement of rectangular design units along two imaginary axes which cross, horizontally and vertically, at right angle, off-center on the double-page spread.

Modular - Style of layout in which the pictures form a large rectangle either vertical, horizontal or square. One or more of the pictures may extend beyond the edge of the rectangle.

Mortice - A design effect created by overlapping or insetting of photographs or other solid design elements--normally the overlapped or inset elements will be separated by a white line.

Mosaic - Style of layout in which pictures are arranged around a dominant picture in a counterclockwise manner.

Multiple - In printing production, one side of a signature--a flat.

Nameplate - Publication's title; usually found in the upper one-third of the front page. Also called "flag."

Natural spread - Two facing pages which appear side-by-side in "natural" position on the standard printing sheet on 16-page signatures, pages 8 and 9; on 8-page signatures, pages 4 and 5.

Negative - The developed film that contains a reversed-tone image of the original scene.

Newsbeat - Reporter's assigned area of coverage.

Overburn - The printing of type or artwork over a light background or a light portion of a picture.

Overexposure - A condition in which too much light reaches the film, print, or slide.

Overprint - When a photograph is printed over a light background, such as a black-and-white halftone over a yellow tint block.

Page-wide type - One-line caption extending across a layout under a full-page picture.

Panning - The technique of moving the camera with the moving subject, snapping the shutter and following through. This creates the illusion of movement through a blurred background.

Partial quote - Statement in story that is partially paraphrased and partially quoted directly; attributed to the source.

Paste-up - The process of actually pasting type, windows, photos, and graphics for the purpose of shooting a line negative.

Personal inventory - Individual analysis made by each student concerning his/her attributes and areas which might be improved.

Photo assignment - The "formalization" of a request to take pictures, usually written on an assignment card or "photo work order."

Pica ruler - A line gauge, often a metal ruler, marked in picas and inches.

PMT (photomechanical transfer) - A photo process using a sensitized paper which allows photos and artwork to be reproduced during printing. Such photos and art may be enlarged or reduced for layout purposes.

Point - A unit of measure often used in specifying type size. There are 12 points in a pica, and 72 points in an inch.

Primary headline - The main headline of a spread which first captures the attention of readers. It is generally larger and bolder than other type on the spread.

Proofreading - The reading and review of typeset copy for errors; the final reading and checking of newspaper layouts prior to shipment of deadline materials to the printer.

Proportion - When a set of numbers can be multiplied by a single factor to produce another set of numbers. Example 4/5 x 2 = 8/10.

Proportion wheel - Device used to determine percentage needed to enlarge or reduce photo or artwork for reproduction.

Push processing - Technique used often in low light level conditions. Simply put, push processing means underexposing negatives, then over-processing them to compensate.

Ragged copy - Copy which is unjustified on one or both sides.

RC paper - Photographic paper which has been "resin coated" to eliminate the need for drying devices; resin coated paper will dry to a moderately glossy finish.

Register - The proper positioning of two lines, such as is the case with an overlay. Close register occurs when two items line up exactly against one another, such as is the case with a photograph and printed background when no white space separates the two.

Reverse - A photographic process in which white type appears to be printed on a colored (usually black) background. Actually, the background is printed, leaving the letters white.

Rule - Thin border, usually one or two points in width.

Safelight - An enclosed darkroom lamp fitted with a filter to screen out light rays to which films and paper are sensitive.

Sans serif - A typeface without serifs.

Scale - Plan for proportional reduction or enlargement of a photo or art to fit a given space.

Screens - Sheets of glass or film which contain cross ruled opaque lines that form tiny dots.

Secondary headline - Coupled with a primary headline, this type supplements the main element and adds information giving more insight into the story of the text copy.

Serif - A typeface which has tiny "feet" or ornamentations at the terminal points of the letters. Also refers to the "feet" themselves.

Shutter - Blades, a curtain, a plate, or some other movable cover in a camera which controls the time during which light reaches the film.

Shutter speed - An apparatus on the camera which controls the length of time the shutter mechanism allows light to pass through the lens aperture. Shutter speeds normally range from 1/1000th of a second to B (or "bulb," which may be held open indefinitely).

Sidebar - Auxiliary story providing a different angle from that of a larger story on the spread; it focuses on an element of human interest.

Signature - A large sheet of printing paper which contains eight yearbook pages on each side for a total of 16 pages.

Slander - The dissemination of malicious or injurious information; a libelous statement which is spoken.

Special effects - Screened photos, duotones, silhouetted pictures or "cut-outs."

Spot color - Any color other than black. This can be any of the process colors (except black) or any of the numerous special colors which your publisher makes available.

Spread - Two facing pages; usually treated as one single unit.

Standard column width - Use of the same width for all of the textual matter in a publication, causing it to have a uniform appearance.

Stop bath - An acid rinse, usually a weak solution of acetic acid, used as a second step when developing black-and-white film or paper; it stops development and makes the hypo last longer.

Stylebook - A manual, guide or any other form of written guidelines for using language according to the "style" of a publication. In particular, the stylebook will clarify proper use of names, titles, punctuation, numbers, abbreviations, and recurring or troublesome words.

Subhead - Small headlines, normally set in 12 to 4 point type, used to complement the statement of a major head, to introduce subsections in a body of copy, or to break up copy for graphic effect.

Telephoto lens - A lens that makes a subject appear larger on film than does a normal lens at the same camera-to-subject distance.

Tic marks - Marks made with a grease pencil on the surface of a photograph to indicate proper cropping; also marks made on the layout sheet to indicate placement of copy and certain other graphic elements.

Time/temperature development - The term used to describe the negative process, since chemical temperatures determine the length of development.

Tint background - A solid or screened area of ink used as a background for halftone photographs, headlines or copy. It is not recommended for covering an entire page or spread.

Transfer type - Sheets of pressure-sensitive type alphabets which may be transferred by hand onto artboard and composed as type or design elements. Headlines and copy composed in this way demand skill and caution in preparation.

Transparency - A positive photographic image on film, viewed or projected by light shining through film.

Trapped white space - Unprinted areas on the page which are boxed-in on four sides by photos, type or other graphic elements. In general white space should be kept to the outside of the page or have an "avenue of escape" and not be "trapped" between elements.

Tripod - A three-legged supporting stand used to hold the camera steady.

Typography - The art of printed matter, as it relates to the use of type.

Underexposure - A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.

Underlined type - Use of a thin border under a kicker above a main headline to give an added dimension to the design.

Unjustified type - Ragged edges on one side of a column of type used to add variety to design. This style can be used to brace pictures or to add an eye-catching look to advertisements.

Upper case - Capital letter, so called because in early days of typesetting the capital letters were arranged in the upper portion of the case containing the type.

Upstyle - Headline-writing style in which the first letter of each work is capitalized, both for design and for emphasis.
White line - The same as a rule line, except that it is reversed out of a black or colored background so that it appears white.

White space - Area of a publication spread which is not taken up by photographs, art or copy. In good layout, white space should be placed on the outside of the other elements.

Widow - A short line of type--less than half the line--left dangling in an undesirable and obtrusive location on the printed page, such as at the top of a column of type. Widows are normally edited by increasing or reducing the number or words.

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The School Press Review, published quarterly by the Columbia Scholastic Press Association. Box 11, Central Mail Room, Columbia University, New York, NY 10027-6969.

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Quill and Scroll International Honor Society for High School Journalists, University of Iowa, Iowa City, IA 55242.

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